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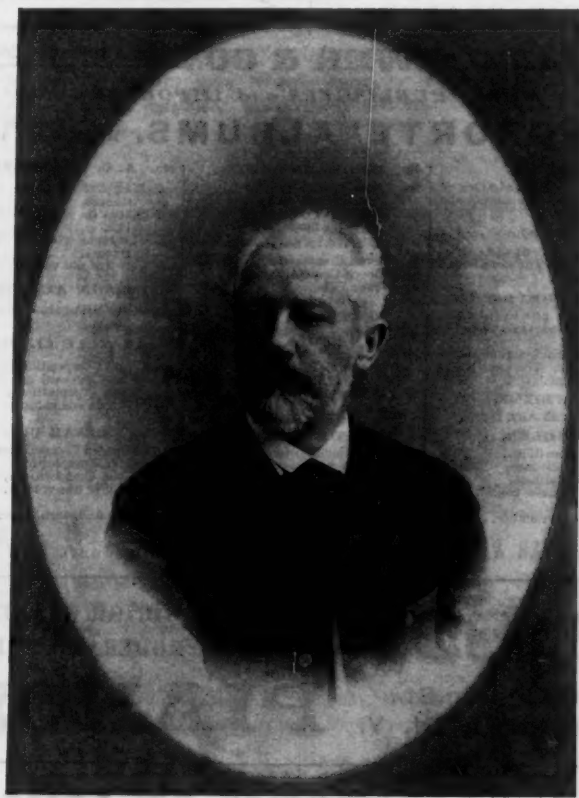
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XXII.—NO. 17.

NEW YORK, WEDNESDAY, APRIL 29, 1891.

WHOLE NO. 584.



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NEW YORK, WEDNESDAY, APRIL 29, 1891.

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During eleven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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ANTON SEIDL has been elected the conductor of the Philharmonic Society, to succeed Mr. Theodore Thomas, who goes to Chicago.

LAST Saturday night was the closing concert of the tenth season of the Boston Symphony Orchestra concerts in Boston, and a most brilliant season it has been. The Boston "Commonwealth" comments on the musical situation in the Hub as follows:

With to-night's concert the Symphony Orchestra's season, so far as Boston is concerned, ends. Its work during the past winter deserves the warmest praise, and public support has, as usual, been most generous. But it is a question worth a moment's thought whether the number and importance of its concerts and of the chamber concerts and recitals of its members are not gradually cutting us off from another and equally desirable field in musical art. Without exception there have not been half a dozen performances of serious opera this winter in Boston; there has not been one adequate one. Yet even these, indifferent as they were admitted to be, were well patronized. No opera house is likely to descend immediately upon Boston like a new musical Jerusalem. But it is time for some manager to appear and give voice to the slowly gathering protest against our one-sided musical culture.

This is the first protest against the one-sided musical culture of Boston from Boston herself that we have ever read, so we gladly make record of the event for the benefit of those who have doubted Boston's modesty.

NOTICE.

THE MUSICAL COURIER has volunteered to fill all the unexpired subscriptions of the "American Musician," which suspended publication on Saturday. We shall also follow the same course with the advertisements published in that paper and paid in advance.

As we have the facilities at command to protect the musical profession and the music trade from loss, we deem it a duty to step in the breach at this moment and do so.

THE MUSICAL COURIER takes this step free from any negotiations or combinations with anyone, and assumes no obligations whatever.

THE telephone seems to be destined to ever greater uses in the service of the divine art. Only a short time ago the first production of Massenet's new opera, "Le Mage," was telephoned from the Paris Grand Opera House to the London General Post Office, and now it is proposed during the time of the Electrical Exhibition soon to be opened at Frankfurt-on-the-Main to transmit all the performances at the Munich Court Opera House to the audiences present at the Frankfurt exhibition.

THE American Composers' Choral Association, under the able leadership of Emilio Agramonte, gave an excellent concert at Chickering Hall last Saturday night, the proceeds of which are to be devoted to a prize competition fund, to be offered to American composers during the season of 1891-2.

We fear the poor American composer will not even get a silk hat out of it, for, despite the beautiful program offered by the association (it comprised works by Chadwick, Rubinstein, Secchi, Brahms, Walter, Hawley, MacDowell, Schumann, Korby and Moszkowski), we learn that only \$6 were received at the box office.

The American composer must needs hustle himself ere summer.

THERE has been quite a pother in the Quaker City about the admission of executive musicians as members of the Art Club of that city.

Many believed that a pianist, for example, was no artist, but an artisan (we admit some of them are the latter), but truth prevailed and the musician won his case. The Philadelphia "Bulletin" thus treats the matter:

The Art Club has taken an important step in extending its limits of membership to include musicians, artist illustrators and artist engravers. It thereby declares that, in its view, all these are artists just as truly as painters, sculptors and architects. The inclusion of musicians in the list is a confusing element and one that is likely to make trouble for the club by and by, since if this door is opened to a distinctly different calling it will be difficult to prevent a still further extension of the line—perhaps to an undesirable limit. A musician may be and often is a great artist, but not in the branch of art to which the Art Club is supposed to be dedicated. All the other divisions of art of which it takes cognizance appeal to the eye, his alone appeals to the ear. If musicians are to be admitted consist-

ency demands that allied forms of art shall be admitted also. Actors naturally come next in place. They are artists, too, and why should the artist who treads the stage be excluded while the one who sits in the orchestra is admitted? However, we have no intention of criticising the club for its action. It has done well in taking a liberal view of its noble mission, and especially in recognizing branches of art which have heretofore been considered inferior, although the so-called superior branches would get along but poorly without them. Inasmuch as the club's decision will have great weight in establishing the definition of the words art and artists we are glad that it has made one so broad and so just.

THE "Recorder" last week thus disposed of the rumor that we're not to have Italian opera after all next season:

The possibility of a failure to produce Italian opera at the Metropolitan Opera House next season has been discussed among those having relations with operatic presentations and artists. By the terms of their contract with the owners of the Metropolitan Opera House Messrs. Abbey & Grau agree to produce either Italian or French opera.

The choice of alternative or presentation of both rests with them. The prospectus need not be laid before the committee until September or even later. Mr. Abbey is at present on his way to Australia with Bernhardt, and is not expected to reach England until June. Mr. Grau is in Denver and will go to San Francisco before returning to New York. It has been asserted that Mr. Grau was not willing to invest his money in what he deemed an uncertain season. A gentleman interested in the matter, however, said that E. C. Stanton, director of the Metropolitan Opera House, had admitted to him a week ago that there had been some trouble, but had said that it was all settled and the Italian productions would be made as originally planned.

James A. Roosevelt, one of the executive committee of the Metropolitan Opera House Company's board of directors, said: "Mr. Abbey told me just before he left that he intended to produce both French and Italian operas next season. I expect he will do as he says. If he changes his plans and presents French operas only he is at liberty to do it, but I do not believe he will." Robert Golet, also a director of the Metropolitan board, said that he had heard nothing of the report that Italian opera would not be produced.

"I was told by Mr. Abbey," he continued, "that he had engaged the De Reske brothers, and that probably Emma Eames would also appear here. I do not think he has completed his arrangements sufficiently to have definite plans. He may decide to produce Italian opera altogether. I have heard something of that sort mentioned, but cannot speak with any certainty. Mr. Abbey has submitted no prospectus to us yet, and until he does so we shall know nothing about the season's operas."

"The report that no Italian opera would be produced at the Metropolitan next season I have heard," said E. C. Stanton, director of the house. "I do not know how it could have originated. Mr. Abbey has the alternative of French or Italian productions, and we have a contract with him that insures us either or both. I think his contract is good. So far as I know there is no truth in the report, which, I think, has gained considerable currency among musicians and in the clubs. What arrangements Mr. Abbey has made, except for the De Reske brothers and Emma Eames, I do not know. That is his matter entirely."

The day that Mr. Grau left New York he was met on Broadway by a prominent agent, who inquired concerning the statements he had heard. Mr. Grau admitted that he had engaged only the De Reske brothers and Marie Van Zandt, but said there was time enough yet to get such a company as is desired. He said the last plan considered was for grand Italian and French opera, the latter to be given at each fourth production. The De Reske brothers, baritone and tenor, are now singing at Covent Garden, London. Miss Van Zandt, high soprano, is in Moscow, but it is expected she will sing here next winter. Emma Eames, the American soprano, who has been abroad ever since her debut, will probably be engaged, and negotiations are pending to secure Mrs. Albani.

An effort will be made by Mr. Abbey, who will be joined by Mr. Grau in England, to secure, it is said, nearly all of the present Harris company at the Covent Garden. A feature of the repertoire, which is not definitely decided upon, will probably be "Le Mage," the French opera by Massenet, produced with success within a month at the Théâtre Lyrique in Paris. Other French operas will be "Les Huguenots," "Romeo et Juliette" and "Le Cid." The Italian production will include Wagner's "Meistersinger" and "Lohengrin," Gounod's "Romeo and Juliet" and "Faust," Meyerbeer's "Robert," Rossini's "William Tell" and Verdi's "Aida" and "Otello."

All of which sounds very conclusive.

THEODORE THOMAS.

THE dinner tendered to Mr. Theodore Thomas by his friends and admirers last Wednesday evening at Delmonico's was both meet and just, and yet it was subjected, as are all public affairs, to some severe criticism.

Mr. Thomas, it seems, never loses a chance to allude to the metropolis rather bitterly, and we think that this calls for comment.

New York has done much for Mr. Thomas in one sense. It has given him a national reputation, for even with all the conditions favorable we cannot conceive of Mr. Thomas achieving the fame he now indisputably has if he had lived in Boston, Chicago, Philadelphia or Baltimore.

Therefore we think that the injured tone which Mr. Thomas constantly assumes toward New York is both offensive and unjust.

Younger men are bound to make their way, and Seidl, Van der Stucken and Walter Damrosch all have their admirers and upholders.

Mr. Thomas has labored long and earnestly in the vineyard of art, and one would suppose he would have become weary ere this; but his indomitable energy, admirable in every way, should not blind him to the fact that his mantle must eventually fall on other shoulders, though the fruits of his work shall never die.

Mr. Thomas in his speech made a very graceful allusion to his predecessor, Carl Bergmann. Would that he had taken time by the forelock, dropped all

narrow feeling and spoken as gracefully of his successor!

The allusion to Wagnerian hero worshippers was particularly unhappy. We agree with the veteran conductor in his estimate of Bach and Brahms, but was not he himself the chief sinner against Wagner's own wish, *i. e.*, that excerpts from his operas were not to be given in the concert room?

Mr. Thomas was a great educator, one of the most potent factors, strictly speaking, in musical life America has yet had. He taught us to love Wagner, and love him in the concert room. If the sceptre has descended into younger hands, the hands of a man who comes to us armed with authority and traditions, surely Mr. Thomas should be the first to recognize that fact.

And yet these are but minor blemishes, for the metropolis should never have allowed the Windy City to capture Mr. Thomas.

That he will return to us in several years is a foregone conclusion.

We reprint with pleasure something about Mr. Thomas' skill as a program maker from last Sunday's "Times":

It is a curious fact that none of the speakers at the Thomas dinner at Delmonico's on Wednesday evening referred to the masterly manner in which the eminent conductor makes a program. It is one of the most important of a concert giver's duties and the one in which many, otherwise excellent, fail. But in the course of an acquaintance with Mr. Thomas' work extending over some twenty years we have seldom known him to set forth a program that did not command admiration.

He excels in the arrangement of programs for popular concerts, as well as for serious symphony concerts, and for such conservative affairs as the Brooklyn Philharmonic. To make such fine programs requires not only a wide acquaintance with music, but a catholicity of learning and taste not often found in one man. It is one of the fine qualities of Mr. Thomas that while he is perhaps at his best in readings of Beethoven, he is hardly a jot behind in his interpretations of Wagner, Mozart, Schubert, Schumann and Bach. In performances of the last named composer, the father of modern music, the towering genius that stands like a mountain on the far horizon of the musical picture, Mr. Thomas has no equal in this country.

And yet he is also a splendid interpreter of Brahms, Dvorák, Tchaikowsky, Saint-Saëns and Rubinstein. After his reading of the Tchaikowsky fantasy overture to "Hamlet" it would be unjust to deny him a front rank among the conductors of modern program music. The man who has such a keen sympathy with the entire range of orchestral music and such a thorough acquaintance with it is the man who can make a program fitted to chain the attention of an audience and send its members away unwearied.

THE AMERICAN COMPOSER IN GERMANY.

WHILE all the reports so far received by THE MUSICAL COURIER on the subject of Mr. F. X. Arens' highly praiseworthy artistic enterprise of giving American composers' concerts both in Berlin and in Dresden are unanimous in their encomiums of his conducting, the opinions of the critics of these two cities as to the merits of the different works performed are as widely divergent as only the diagnoses of disagreeing doctors proverbially have a right to be. It will be interesting, therefore, to our readers to learn Mr. Arens' own opinions as regards these works, the performance, the critics, the works not represented and the general success of the two concerts so far given. We therefore commit the excusable indiscretion of quoting the following from a lengthy private letter of Mr. Arens just received:

BERLIN, April 15, 1891.

My Dear Mr. Floersheim:

You undoubtedly will be glad to hear of the success I had with the American composers' evening at the Berlin Concerthaus, April 6. We had a brilliant house and a great deal of applause. Some very funny criticisms appeared in some of the Berlin dailies; the "Berliner Tagblatt" (which, by the way, is on sword's end with the management of the Concerthaus, as I was told by another critic) has it that every theme is copied from the German masters, from Haydn down to Wagner. It also speaks of a poor attendance! But such criticisms are the exception. The majority treat the concert very seriously, praise the fine instrumentation, workmanship and form, and with some the fluent invention and particularly the striving for the highest ideals. It seems that some of the critics had expected some Indian or negro songs and dances, and these not forthcoming they became irascible. I am very sorry that I could not procure Mr. John Broekhoven's clever "Creole Suite" and Dudley Buck's "American Overture," both being at the time out of the hands of the respective composers.

In fact, I was quite unfortunate in this regard or the Berlin program would have been far more serious. Mr. Chadwick's "Melpomene" overture was in print. Mr. Beck's fine symphonic scherzo (which pleased the Dresden critics immensely) arrived but one day before the Berlin concert, too late for performance. Mr. Templeton Strong's works were in America, and as I had not found him out until shortly before the concert at his retreat in Vevey la Tour, Switzerland, it was too late to send for any of them. Mr. Shelley, to whom I had written for his violin concerto,

evidently never got my letter, or he would have acknowledged my invitation. Mr. H. H. Huss' "Polonaise" arrived after the concert. I had received some charming songs from the pen of Rogers, Wilson G. Smith, and, through the kindness of Mr. Rogers, two very interesting songs of Ethelbert Nevin, a very promising young soprano, of very large range and dramatic fervor. Miss Passekel, from New York, pupil of Prof. Julius Hey, was to sing them, but unfortunately she became ill two days before the concert.

In Dresden I again had secured the promise of assistance from Miss Edith Walker, a fine contralto from Utica, N. Y. (pupil of Orgéni), and she also became very ill a few days before the concert. Bad luck, isn't it?

Curti, the composer of "Hertha," "The Last Man," &c., invited me to a dinner at his house, where I met some Dresden poets, critics, actors, &c.

Of all the works performed here and in Dresden Mr. Busch's "Rêverie Pastorale" was the universal favorite both with the critics and the audience; in fact, I had to repeat one of the movements in Berlin (Lessmann, however, takes exception to this work also, as you will see by his paper). Mrs. Busch, who is studying piano in Leipsic, came up to hear her husband's suite. The greatest attention was paid to my "Symphonic Fantasia" by the critics; some liked it so well as to call it the very best on the program or to speak of it only (Tappert, for instance), and others devote the greater portion of their criticism to cutting it to pieces. I feel quite flattered!

As you will see by inclosed criticisms, the reports or verdicts as to my conducting are unanimously in my favor. I am glad of this, since the American composers are assured thereby that their works were well played. In fact, both in Berlin and Dresden, the members of the orchestra were very much interested in the works presented, and they did their level best in both cases, with fine results.

The conductors of these orchestras, Meyder and Trenkler, were also very much pleased with most of the works performed, and would like to hear more of the American composers, as they intend cultivating them hereafter. I would advise my colleagues from across the pond to send their scores to the above named gentlemen with the very beginning of next season, if they wish to profit by the good beginning made. The ice is broken; now let the merit of the American composers do the rest. The addresses of the conductors are: Herr Kapellmeister Meyder, Lindenstrasse 22, IV., Berlin, and Mr. A. Trenkler, Kgl. Musikdirektor, Grosse Klosterstrasse 9, II., Dresden.

To-day I leave for Hamburg, and the week after I expect to play in Leipsic. I am also negotiating with August Manns, Crystal Palace, London, with a view of giving an American composers' evening some time in May. Shall report on these concerts. Meanwhile believe me yours very sincerely,

F. X. ARENS.

P. S.—Draeseke, of Dresden, came into the greenroom after the concert and thanked me for the fine performance; he liked the works very well.

I had invited all the publishers of Berlin and Leipsic; quite a number sent representatives. The "Neue Musikzeitung," Stuttgart, and the "Allgemeine Musikzeitung," Leipsic, had also responded to my invitation. Professor Hey was delighted with the songs and took great pains in studying them with Miss Passekel. He would like to receive some more fine songs from Americans, since he loves to assist worthy but unknown talents. Address Prof. Julius Hey, Potsdamerstrasse, 74, IV., Berlin.

Yours truly, F. X. ARENS.

IT will be pleasant news to the many friends and admirers of that little genius Jozio Hofmann to learn that he is vastly progressing in his art since his retirement from public view as a piano virtuoso. He appeared lately at an entirely private "invitation" concert at the Berlin Concerthaus, when he conducted a new orchestral composition, viz., a very melodious and beautifully conceived as well as finely worked out "Romanza." Our correspondent writes that it was wonderful to behold how absolutely firm and secure the boy was in his conducting of a large orchestra, and how musicianly his taste in phrasing and his general conception. This corroborates THE MUSICAL COURIER's former and early prediction that Jozio Hofmann will some day be something far greater than a mere piano virtuoso—that he will be as great a pianist as a conductor, and as great a conductor as a musician, and as great a musician as a composer. In fact, that he will be the only successor to Anton Rubinstein among the present generation of piano players.

MISS BURMEISTER ENGAGED.—Miss Thekla Burmeister, of Hamburg, a sister of Prof. Richard Burmeister, of the Peabody Institute of Baltimore, has been engaged as professor of piano and harmony for the school of music, De Pauw University, at Greencastle, Ind. The lady is a pupil of Anton Krause, of Barmen, and Adolph Mehrkens, of Hamburg.

THE RACONTEUR.

Ah, there!—Popular Saying.

LET us be happy! This is the constant remark of a handsome young pianist whom I know (there are a few good looking pianists left), and really I sometimes think it takes a peculiar sort of technic to be happy. One thing is certain—if you wait for happiness you will have a long, dismal wait, but if you chase the sunbeam, though you may never catch it, it gives you warmth, life, cheerfulness; so let us be happy to-day.

I am so tired of poky old quotations about the ideal truth, poetry, that in a spirit of Yankee defiance I start out this week with the cheery salutation at the head of this column. The ideal is real; it is about us; it is in the perfume that the south sighs gently to us to-day; in the delicious tones of the vernal symphony nature is playing again; it is in the throb of the growing green, in the lisp of the grass and the rill of the soft, warm April rain. So let dull care begone. Let us sniff happiness in the breeze and talk about music.

Possibly one reason why I feel in an elastic mood to-day is because the piano reciter is becoming tired, and the numbed brain of the poor music critic is beginning to resume its normal functions.

Mr. W. Von Sachs, who is at once the music and dramatic critic of the "Commercial Advertiser," disclaims all responsibility for the utterances attributed to him in our last issue anent the boycotting of piano recitals in this city. I believe Mr. Von Sachs has written a letter to that effect to prominent piano manufacturers. I must say I agree, however, with him about the prevalence of the piano plague. There are too many recitals, and artists of repute suffer by coming into competition with inferior talent.

Mr. Von Sachs has not attempted to influence or "boycott" any particular pianist, but thinks that the principle on which some recitals are given is detrimental to the best interests of art.

Inspector Byrnes has issued an order of search for a pianist who last week in a piano wareroom on Fifth avenue showed decided hydrophobic symptoms. The mad manipulator of ivory took an affectionate bite out of the neck of his manager, and is now secluded in his home playing the "Katzenfuge" of Scarlatti.

The affair, as near as I could get it, began in banter, the aforesaid manager jocularly remarking that the great Chopinnee was a great artist, but personally—well, not a human being. The great pianist politely returned the compliment by complimenting the manager for his indisputable managerial abilities, but insinuated that he personally was a—cat.

This badinage concluded with the little pianist giving a Judas kiss to his manager and biting him severely on the neck. He then coolly remarked "So bites a dog" and went to Boston and wove dreamy Chopinesques for the bean eaters.

The manager is nursing his neck and his wrath, and the pianist is, as I said before, housed and suffering with chills and fever.

How it will all end I don't know; perhaps the following special may be out in a day:

Beware of a Mad Chopinnee.

A dangerous pianistic Ripper, suffering with hydrophobia, is abroad. He shows decided symptoms of madness, such as piano playing, biting and barking violently. A reward is offered for his detention. General appearance—A tiny, black bearded prelude in the key of the chromatic scale.

Now as to piano recitals.

I have simply had too many of them for my musical system.

Every day last week I heard one. I began the week with a Liszt concerto and ended it with a Liszt concerto, both in the amiable key of E flat. It is too much.

I went to hear Victor Benham, and my honest, unvarnished opinion is that the young man has talent, but in an uncontrolled and wild condition. His touch, when he does not force it, is excellent, soft and singing, but there is too much storm and stress in his work; too much sound and fury, signifying nothing.

As to his improvising, the least said the better.

It is aimless and often vacuous.

Yet in it his best pianism was displayed. He has valuable fingers and plenty of spirit, but his nervous system has simply run mad, and I fear for his future unless he exercises a stern spirit of repression.

The young man on the "Recorder" (who, by the way, is more careful in his statements recently) has the following astonishing thing to say about Mr. Benham in last Saturday's issue of the paper:

Benham's best playing was in a sonata, which on the program read "composed by Saint-Saëns and dedicated to Benham." Now we shrewdly suspect this announcement should be reversed, for

the work as a whole bore a suspicious resemblance in style to the improvisation Mr. Benham treated us to last Wednesday evening.

The sonata was in the key of F minor, and if it was really composed by Saint-Saëns the eccentric Gallic musician must have been very strongly under the influence of Chopin, for phrase after phrase from that composer followed one another. This was particularly noticeable in the romance, which, key and all, was identical with the larghetto of the F minor concerto of Chopin.

The scherzo in the tonic was as unlike anything Saint-Saëns ever wrote that we have listened to, while the finale, a short rondo and a very, very free fugue, demonstrated that the composer has lost all sense of form, or else it is a very juvenile work, or else Mr. Victor Benham is a very clever young man.

There is certainly no sonata of Saint-Saëns' published which answers to the one Mr. Benham played on the occasion referred to. I myself looked the matter up, but our music dealers have not seen it either. It may be that it is yet in MSS. It sounds very much like Chopin in his most watery and sentimental period. Perhaps Saint-Saëns wrote especially for Mr. Benham's style of technic and expression.

Another Diss de Bar in town.

A pianist by the name of Jeannette W. Crawford announced a recital last week, at which she would play the piano under the guidance of some deceased composers.

Beethoven, Schumann, Chopin and a few other immortal shades were to have been present, of course in the spirit, but pressing engagements elsewhere prevented their participating in Mrs. Crawford's musical symposium. Beethoven had a date with the Archangel Gabriel to try over his new duo for trumpets (Gabriel, as you all know, blows his trump in the morning—strange time to play euchre, by the way), so he sent a polite regret to Mrs. Crawford. When she called on Schumann he, poor man, was also engaged. He had to give St. Peter a lesson on the harp, for Peter had been studying that instrument since he heard that John Cheshire was going to give later (very much later, I hope) harp recitals before the throne.

Peter being of an envious turn of mind—a rocky disposition, so to speak—took up Schumann and the harp, and Robert, instead of delighting Union square audiences through the medium of Mrs. Crawford's fingers, was perforce compelled to stay up in heaven and listen to the celestial door keeper play Czerny on the harp with a thousand strings. And Schumann does dislike Czerny so much!

Chopin! Oh, well, Chopin was a trifle fatigued after his efforts to teach a wandering tornado his E flat nocturne, so he stayed indoors, drank rose water and dreamed in double thirds.

Consequently Mrs. Crawford had to evolve a little spirit of her own, and her fingers being poor the "spirit" recital was not a success. (The above is how a smart young sporting reporter on the "Evening Sun" would have written the matter up.)

I wish I was in heaven!

I clipped the following announcement from a contemporary:

"Herrn Matzahsh'alet and Guiteau will play duets on the piano with the accompaniment of the Rodef Sholem orchestra.—Lucullus Epstein, conductor."

I don't believe it; do you?

All Philadelphia is shaken to its centre by the announcement that Mr. Louis Gaertner, a talented young violinist of that city, has recently received letters patent of nobility, including the Italian title of "Patrizio Nobile e Ereditario di St. Agata and Cavalier and Knight of Malta." Why he received all this is not stated, but he staggers about at receptions fairly loaded with decorations, and fashionable Philadelphia is beaming at him and is furiously envious all the same.

Mr. Gaertner is also honorary member of the Société Royale Philanthropique, and has been decorated with the Red Cross of Belgium.

The question that agitates everyone is how did Louis work it. He was never, as far as I know, personally acquainted with the Duke of Saxe-Coburg-Gotha; but unless rumor lies he has a trunk full of decorations from the amiable Ernst II.

Perhaps he orchestrated the score of "Diana of Solange."

I am requested to contradict the report that Mr. Edmund C. Stanton lent his order of decoration from the duke to Max Hirsch. Mr. Stanton never received one, and the large medal Mr. Hirsch displays on his bosom is a life saving medal. He contrived the escape of an unhappy young man who had begun playing the prelude to "Tristan" on a piano in the Tenderloin Club.

The infuriated members would have then and there butchered the daring pianist (Wagner is prohibited within the precincts of the club), but Mr. Hirsch, who still has tender memories of the late season at the Metropolitan Opera House, disguised the young man as a policeman, and he thus escaped with his life.

When Captain Ryan, who ardently admires Wagner, heard of this brave deed, he presented Mr. Hirsch with a

policeman's star, which the genial treasurer wears on all occasions, particularly on Broadway.

So, please remember Captain Ryan and not Duke Ernst II. of Saxe-Coburg-Gotha, decorated Max.

Heinrich Zöllner, the musical conductor of the Liederkrantz, desires to become an American, so thinks the best way to become naturalized is to marry an American girl.

Miss Schulze is the lady's name.

The late Von Moltke was an ardent lover of music. His death was accelerated by Eugen Testimonial d'Albert announcing at one of his recitals in Berlin that he could play a testimonial in faster tempo than any pianist alive, not barring Dr. Gustav Satter.

W. F. Boothe, the Philadelphia piano man, has written an octave etude for the piano which he and Constantin Sternberg play on three pianos in the former's warehouses. Up to present writing Boothe is ahead in the game, for he can play the etude with the left hand while his right one ambles over the measures of "If I were a birdy," bly Henselt.

The Quaker City has been agitating itself over the question whether a musician—an executive one—can be called an artist. The row began in the Art Club about the admission of a pianist, I believe. At all events there was a strong anti-musical faction, and the question was hotly disputed. Mr. William D. Dutton took a hand in the fight and the matter was settled in favor of the musicians.

The idea of admitting a fourth rate etcher and excluding an Anton Rubinstein! The Quaker City is getting there, but oh, so slowly!

In conclusion, I can't refrain from saying to you again: "Let us be happy!"

PERSONALS.

TSCHAIKOWSKY IN PARIS.—Peter Tschaikowsky, the great Russian composer, who is now with us, conducted some of his works at one of the Colonne concerts at Paris, on the 5th inst., and met with a most pronounced and genuine success. The deepest impression was created by his third orchestral suite, which opened the concert. Then the pianist Sapelnikoff played with great virtuosity Tschaikowsky's second piano concerto, which had theretofore been unknown in Paris. The program symphony after Shakespeare's "Tempest" was also produced, but failed to please the Parisians.

GADÉ'S SUCCESSOR.—As successor to the late Niels W. Gadé as conductor of the Copenhagen Musikverein, two names are brought forward, viz., Emil Hartmann (the younger of the two conductors of that name, and a brother-in-law of Gadé) and Franz Neruda. No definite choice has as yet been made between these two worthy musicians.

A MONUMENT TO PALESTRINA.—A committee has been formed at Palestrina, a little town near Rome, for the purpose of erecting there a monument to the celebrated Pierluigi Sante da Palestrina. It is to be dedicated on February 2, 1894, the 300th anniversary day of the death of that great master.

WHITNEY COOMBS RETURNS.—Mr. Whitney Coombs, who for several years officiated as organist and cantor at the Anglo-American Church at Dresden, lately returned to this country and was among the callers at THE MUSICAL COURIER office last week. Before leaving Dresden he gave a well attended farewell concert, of which the critics of the Saxonian capital spoke in the highest terms of praise, Ludwig Hartmann being especially enthusiastic about Mr. Coombs' compositions.

MAX HEINRICH IN MONTREAL.—Our excellent friend Max Heinrich left for England and his London conservatory of music after a short trip to Canada on the English steamer last Wednesday. He is no doubt by this time safely near home. About his appearance in Montreal the "Gazette" of that city says:

The praise and glory of music is its infinite variety. The majestic oratorio, with its mighty choruses and inspiring arias; the orchestral symphony, with its wonderful tone pictures; the harmonious movement of concerted human voices; the passionate melodies of the violin, and the brilliance of the piano music, all appeal to us in the same language, though in divers tones. Last evening in still another phase we listened to the music of song. Max Heinrich, after an absence of three years, was heartily received by the large audience present. The songs he sang were the following: "The Almighty," Schubert; "In Foreign Lands," "The Wood Nymphs," "Moonlight," Schumann, and Jensen's "Ribericas Del Rio" and "Ventecio Murmurador." Besides these numbers Mr. Heinrich sang one or two English songs, "Rose Marie" and "Punchinello," with such artistic refinement and grace that doubtless many present devoutly wished for a more thorough acquaintance with the German language, so as more adequately to appreciate the ever changing expression of the other melodious numbers that were sung.

It must be admitted that the Germans still hold their proud pre-emi-

nence in the domain of song. The lyric with them has been idealized, and in the hands of Schubert and Schumann has attained unrivaled perfection. They have treated the song seriously as a means of expressing their profoundest and most subtle thought, and alike in melody and accompaniment have produced the most exquisite efforts of genius. Heinrich's singing is a marvel of artistic expression and excellence. Those who have not heard him will long to hear him again. We do not wish to use the language of extravagant adulation, but speak seriously when we say that in Max Heinrich we have a master in the art of song, who reaches the sublimest heights and touches the most subtle springs of emotion, never extravagant in expression and always artistic whether he sings the glorious Wagnerian hymn to the "Evening Star," the Ethereal Moonlight song of Schumann, or the tempestuous "Erl König" of Schubert. Neat, indeed, is Max Heinrich.

JENNY LIND'S MEMOIRS.—The memoirs of Jenny Lind were published in London last week. They are edited by Canon Nellard and Rokstro from letters, documents and diaries belonging to her husband. The work comprises two intensely interesting volumes, which give her history up to the time of her marriage. The first chapter explains that the public is entitled to know only the artistic career of the lady, and not her domestic and private life. It appears that quite early in life she had a strong vein of antipathy to a dramatic career. Writing to her father in 1842, she expressed the desire that God would save her from being obliged to sing on the stage. During her whole life there was a gradual increase of religious feeling, which doubtless induced her early retirement, although not through Puritanical motives. The work includes accounts of the singer written by the Queen of England and Clara Schumann, and gives the cadenzas which she employed and her correspondence with Mendelssohn. A concise foot note gives an account of Jenny Lind's chief public appearances after her fateful journey to America, and with this the biography concludes.

BOSCOVITZ IN LONDON.—Mr. Frederick Boscovitz, the pianist, well remembered here, is at present in London, where he is meeting with a good deal of appreciation. He gave a matinee at Steinway Hall on the 17th inst. which proved a great success in every way. The hall was crowded with a fashionable audience and the public as well as the press were delighted with the concert, of which the following was the interesting program:

Solo, piano, "Quaint Airs and Dances," op. 167.....	Boscovitz
(Edited and transcribed for piano by F. Boscovitz)	
"Arietta di Balletto" (1714).....	Gluck
"The Canaries" ("Ballets des Muses") (1638-1688).....	Lully
"The King's Hunting Jig" (1563).....	John Bull
Mr. Frederick Boscovitz.	
Song, "In the Valleys of Castilia".....	Boscovitz
Mr. Eugene Oudin.	
Song, "Ma Voisine".....	A. Goring Thomas
Miss Lucille Hill.	
Nocturne, op. 27, No. 2.....	Chopin
Barcarolle, op. 60.....	
Prelude, op. 28, No. 13.....	
Impromptu, op. 28.....	
Mazurka, op. 33, No. 2.....	
Walse, E minor.....	
Mr. Frederick Boscovitz.	
Song, "For thee and thee alone".....	Boscovitz
Mr. Norman Salmond.	
Song, "Before you came".....	Boscovitz
Mr. Reginald Groomer.	
Duett, "O Salutaris".....	Oudin
Messrs. Eugene Oudin and Norman Salmond.	
Solos.....	Montclair
"Musette" (1666).....	
"The Harmonious Blacksmith".....	Händel
Performed on the spinet (1636) and harpsichord (1660).	
Mr. Frederick Boscovitz.	
Song, "Le Nom de Marie".....	Gounod
Mr. Eugene Oudin.	
Song, "In the Twilight".....	Streletzki
Miss Lucille Hill.	
Songs.....	Brahms
"Scheiden und Meiden".....	
"If thou art sleeping, maiden, awake".....	Gounod
Mr. Norman Salmond.	
Solos, piano.....	Boscovitz
Canzonetta, op. 171.....	
Chansons Bretonnes, op. 173.....	
Menuette, op. 173.....	
Mr. Frederick Boscovitz.	
Duett, "The Rivals".....	Boscovitz
Messrs. Reginald Groomer and Farley Sinkins.	

SCHARWENKA IN ROCHESTER.—Says the Rochester "Morning Herald" of last Wednesday:

Music Hall last evening was the scene of the musical event of the season, and for once Rochester did itself credit. Xaver Scharwenka, the celebrated Polish pianist and composer, appeared and gave a concert recital, and he was welcomed as no other pianist was ever welcomed in Rochester. Long before the doors were opened many persons were waiting to gain admission, and when at 8:30 the great musician appeared and acknowledged the round of applause which greeted him, the house presented a very brilliant appearance.

Nearly the entire ground floor and a large part of the balcony were filled with the musical and fashionable elite of the city. Scarce a music teacher of any note in Rochester but was present with a group of pupils; classes from other towns were present, and fashionable Rochester also gave its sanction to the affair and commended it by being present. Such was the audience.

Three times Scharwenka returned to bow in acknowledgment of the applause. Then seating himself again at the instrument he struck a few preliminary chords and then commenced his now world famous "Polish Dance." Instantly there was a storm of applause in recognition of this popular melody, and for some seconds the sounds of the piano were inaudible. "That was my first composition," remarked the composer to the writer earlier in the day, "and there are people who say I have written nothing so pleasing since." The applause was hearty, prolonged and finally vociferous; the audience seemed completely carried away by the beauty of the dance as played by Scharwenka, to many of the most finished performers in the audience the composer's rendering of his own composition being a revelation. Four times after this selection Scharwenka

returned to bow his acknowledgment to the long continued applause. As he started to leave the stage for the fourth time the applause became so insistent that he turned back to the instrument and rendered a Chopin nocturne with rare sweetness and delicacy of touch and expression.

GRIEG'S LATEST.—Edward Grieg, the Norwegian composer, is just now occupied with the composition of what is termed an "Oratorio of Peace," the words being supplied by no less renowned a writer than Björnsterne Björnson.

A POLYGLOT VOCALIST.—The Italian papers are bragging a good deal about a polyglot vocalist, a German lady, Mrs. Alexandrina Von Brunn, who, at a concert recently at Rome, sang Tosti's "Aprile" in Italian, a song by Händel in English, four Lieder in German, a Pastorale, by Bizet, in French, and a Volkslied, by Tschaiowsky, in Russian, winding up with a Swedish song, in Swedish. No doubt this was an excellent test of linguistic pronunciation, but the question of the lady's qualifications as a vocalist does not seem to have entered into the mind of the paragraphist.

Leopold Godowsky's Recital.

MR. LEOPOLD GODOWSKY, a very talented and modest young pianist, gave a recital last Friday evening at Recital Hall, Fifty-seventh street and Seventh avenue. He played, with some alterations, the following program:

Sonata, op. 57.....	Beethoven
Fantasia, op. 17.....	Schumann
"Die Stille".....	Schumann
"Frühlingsnacht".....	
Two preludes.....	Miss Emma Heckle.
Two études.....	Chopin
"Schlaf ein, Holdes Kind".....	Richard Wagner
"Absent, Yet Present".....	Godowsky
"Gypsy Song".....	Brahms
"Ave Maria".....	Schubert-Liszt
Barcarolle.....	
"Liebes-Tod," "Tristan and Isolde".....	By request..... Wagner-Liszt
Overture, "Tannhäuser".....	

Mr. Godowsky's best performance of the evening was that of the F sharp major impromptu of Chopin, which he substituted for the same composer's "Tarentelle." This poetic and misunderstood work (a true impromptu) he played in a most finished manner, ending it very poetically by playing the final measures *piano* instead of the brutal *forte* indicated in most editions. Mr. Godowsky can be thanked for this innovation.

As a pianist he possesses a most polished style, the keyboard literally having no technical terrors for him. He is at his best in tender lyrical episodes, for as yet his work lacks in dramatic accent and color contrast. He played the D flat and A flat preludes and the A minor and C minor études of Chopin. The great A minor study he took too fast for clearness and the C minor one sadly wanted passion, but the preludes were charmingly played.

The Benham Concerts.

MR. A. VICTOR BENHAM gave an orchestral concert Tuesday evening of last week at Recital Hall, in the new Music Hall, corner Fifty-seventh street and Seventh avenue.

He was assisted by an orchestra of forty under the able conductorship of Mr. Frank Van der Stucken. The program was as follows:

Overture, "Coriolan".....	Beethoven
Concerto, E flat.....	Beethoven
Prelude, "Le Déluge".....	Saint-Saëns
Scherzo, "Midsummer Night's Dream".....	Mendelssohn
Improvisation of a sonata on a written theme.....	Mr. A. Victor Benham.
Tambourin.....	
Gavotte.....	Gluck
Grande chaconne.....	
Fantasia, "Don Juan," op. 9.....	Chopin

Mr. Benham, who had just risen from a bed of sickness, was too nervous to do the Beethoven number justice. His playing of this well worn work suggests more forcibly than ever the necessity of shelving it for a term of years.

In Mr. Benham's hands its well worn measures sounded more trite than ever. His technical work in the first and last movement was a jumble without rhythm or intelligent phrasing.

As far as clean playing goes the concert giver was at his best in his improvisation on a furnished theme, though it must be confessed that musically the treatment was worthless.

Mr. Benham has fluency in fingering, a good touch in lyrical portions and a certain ease in playing, but as a whole he sadly lacks control and above all deep musical insight.

To improvise in sonata form presupposes some knowledge of that form, and Mr. Benham did nothing that evidenced it. His improvisation was a long, rambling fanta-

sia, suggestive of Weber, Chopin, even "Parsifal," with an abortive effort at a fugue in conclusion.

His performance of the "Don Juan" variations of Chopin was better than his attempt at Beethoven.

His recital was given at Hardman Hall last Friday afternoon, and his playing showed marked improvement. The program ran as follows:

Toccata in F.....	Bach-Benham
Sonata, op. 106.....	Beethoven
Sonata (dedicated to Benham).....	Saint-Saëns
Allegro, romance, scherzo, rondo, fugue.....	
"Erl King".....	Schubert-Liszt
Romances.....	
"My Sweet Repose".....	Schubert-Benham
"Adieu".....	
Etudes symphoniques, op. 18.....	Schumann

There was much of Benham on this program, possibly more in fact than the program stated; still the young pianist gave indisputable evidences of talent. He has a very retentive memory, considerable *aplomb* (which never deserts him, as he is capable of weaving in his own ideas in a composition at a moment's notice) and plenty of facile finger technique. He abuses the pedals so that much of his playing is muddy.

He got through with the monumentally ugly fugue in the B flat sonata of Beethoven very well, though his playing did little to enhance its aesthetic beauty. He also played the adagio with an overplus of sentiment, to be sure, but musically at least. The Saint-Saëns sonata is a weak, flabby imitation of Chopin, and in it its composer reveals none of his characteristics. Is it an early work, Mr. Benham, and where was it published? In conclusion, we advise Mr. Benham to vigorously study Bach and eschew many public performances.

The Ansoerge Recitals.

THE following are the two final programs of the Ansoerge recitals at Behr Brothers Hall:

SECOND PROGRAM.

Tuesday, April 21.

Sonata, op. 90.....	L. v. Beethoven
Sonata, op. 109.....	
Variations, F minor.....	Haydn
Rondo capriccioso, op. 14.....	Mendelssohn
Polonaise.....	
Nocturne, C sharp minor.....	Fr. Chopin
Mazurka, A minor.....	
Ballade, A flat major.....	

THIRD PROGRAM.

Thursday, April 23.

Fantasia, C minor.....	Mozart
Minuet, from the symphony in E flat major.....	
Rondo, A minor.....	
Sonata, op. 31, No. 2.....	Beethoven
Variations on "Weinen und Klagen" ("Tears and Complaints"). From a cantata by J. S. Bach.....	Franz Liszt
Petrarca sonnet.....	
"Harmonies du Soir".....	
Two Paganini caprices.....	

Mr. Ansoerge, who is sometimes poetic to the verge of sentimentality, is at his best in works of modern flavor, though he did some excellent playing in op. 109 sonata of Beethoven, notably in the variations.

His performance of the beautifully gloomy C sharp minor nocturne of Chopin deserves especial commendation. Mr. Ansoerge, who was a pupil of Liszt, plays with authority that virtuosos' compositions, though we fail to find much to praise in the ugly variations on the Bach theme.

Mr. Ansoerge, we believe, sails soon to Germany, where he will marry in Weimar. Our heartiest wishes for happiness go with the talented young composer-pianist, who will return next fall to this country with his bride.

The Kendall Concert.

ON the 16th of this month Mrs. Kendall gave an "evening of song," at Scottish Rite Hall, with her pupils, Miss Edith Lewis, Miss Collins, Miss Lillian Pearsall, Miss Florence Underwood and Miss Fitzsimones. Mrs. Kendall was heard in a duet by Nicolai, with Miss Pearsall. Though both high dramatic sopranos, their voices blended beautifully, and they were obliged to repeat the last verse. It was the first time Mrs. Kendall had sung in this city for some years, and it doubtless was a disappointment to many present not to have heard her in a solo. Miss Pearsall was also heard in a ballad by Thomas Martin, entitled "In Dreamland," sung in a manner most creditable to her teacher. Miss Lewis, a mezzo soprano, sang Jensen's "Oh, Press Thy Cheek," and in response to an encore "Douglas, Tender and True." They were both sung with much finish.

Miss Underwood rendered the aria "Connais tu le Pays" from "Mignon" beautifully, and as an encore gave in a truly artistic manner the Scotch ballad, "Charlie is My Darling." She sang also "Tender and True," by Gaston Lyle. She has a lovely, light, high soprano voice, and under Mrs. Kendall's training bids fair to hold a high position in her art. Miss Fitzsimones gave Schumann's "Heavenly Dream." Miss Annie Collins, a dramatic soprano of much promise, sang "Apart," by Beardsly Van de Water, and as an encore Tom Moore's melody "Love's Young Dream."

They one and all showed most careful training. Gustav Becker, pianist; Carl Lanzer, violinist, and Charles Bigelow Ford, organist, assisted at the concert.

The May Music Festival.

THE following are the official programs of the May Music Festival, which takes place next week at the new Music Hall, Fifty-seventh street and Seventh avenue:

Tuesday evening, May 5, 1891, at 8 o'clock.

"Old Hundred".....	
Overture, "Leonore" No. 3.....	Beethoven
Oration.....	
Dedication of the hall.....	
By the Right Rev. Henry C. Potter, D.D.	
National hymn, "America".....	
Marche Solennelle.....	Tschaiowsky
Conducted by the composer.	
Te Deum.....	Berlioz
(First time in New York.) For tenor solo, triple chorus and orchestra.	
Soloist, Italo Campanini.	

Wednesday evening, May 6, at 8 o'clock.

"Elijah," oratorio for soli, chorus and orchestra.....	Mendelssohn
The soloists are: Antonia Mielke, Miss Anna L. Kelly, Marie Ritter-Goetze, Andreas Dippel, Mr. Thomas Ebert, Emil Fischer, Mr. Bushnell.	

Thursday afternoon, May 7, at 2 o'clock.

Overture to "Figaro".....	Mozart
Grand finale, Act II, "Figaro".....	Mozart
Mrs. Mielke, Miss De Vere, Mrs. Goetze, Mr. Dippel, Mr. Reichmann, Mr. Fischer, Mr. Behrens.	
Suite No. 3, for orchestra.....	Tschaiowsky
Conducted by the composer.	
Aria from "L'Esclarmonde".....	Massenet
Miss De Vere.	
Aria from "Le Roi de Lahore".....	Massenet
Theodor Reichmann.	
Prelude and finale from "Tristan and Isolde".....	Wagner

Friday evening, May 8, at 8 o'clock.

"The Seven Words of our Saviour".....	Heinrich Schuetz
(Seventeenth century.) (First time in America.)	
For soli, chorus, string orchestra and organ. The soloists are: Antonia Mielke, Marie Ritter-Goetze, Andreas Dippel, Theodor Reichmann, Mr. Ericson Bushnell.	
Two a capella choruses:	
"Pater Noster".....	Tschaiowsky
"Legend".....	
(New. First time in America.) Conducted by the composer.	
"Salomith".....	Leopold Damrosch
For soli, chorus and orchestra. The soloists are: Antonia Mielke, Andreas Dippel.	

Saturday afternoon, May 9, at 2 o'clock.

Fifth Symphony, C minor.....	Beethoven
Songs.....	Walter Damrosch
"To Sleep".....	
"So Schmerzlich".....	Tschaiowsky
Mrs. Carl Alves.	
Concerto for piano with orchestra, B flat minor, op. 23.....	Tschaiowsky
1. Andante non troppo e molte maestoso. Allegro con spirito.	
2. Andantino semplice.	
3. Allegro con fuoco.	
Miss Adele aus der Ohe.	
Conducted by the composer.	
Prelude.....	
Flower Maiden Scene, Act II, "Parsifal".....	Wagner
For six solo voices and female chorus. Mrs. Gerrit Smith, Mrs. Toedt, Miss Kelly, Mrs. Koert Kronold, Mrs. Alves, Mrs. Morris.	

Saturday evening, May 9, at 8 o'clock.

"Israel in Egypt," oratorio.....	Händel
For soli, double chorus and orchestra. The soloists are: Miss Kelly, Mrs. Toedt, Mrs. Alves, Mr. Dippel, Mrs. Fischer, Mr. Bushnell.	

Communication.

BROOKLYN, N. Y., April 24, 1891.

AN article in your paper of the 8th inst. attacks the author of "Pronunciation in Singing" for not having studied English with La Cappiani, and advises him to take also for the study of English "a course in French, Italian and German." The author is abundantly able to defend himself, but I feel like saying for him that he has doubtless read more on the subject of voice in each of those languages, as well as in English, than has either she who attacks him or the one to whom she would have him go for instruction.

I am reminded of what I once heard attributed to a celebrated teacher in New York. A pupil had sung in Italian for him, and the delighted teacher said: "You have a to-me-a sung in a very-a boo-tiful-a lahng-oo-ah-jay [language]. I will-a now to you a song in-a your own-a lahng-oo-ah-jay sing-a."

The point is that Mr. Howard is discussing his own language with foreigners.

He has not only read all obtainable works on voice that are of any value in French, German and Italian, but can doubtless quote more of Helmholtz, Tyndall, Ellis and other authorities on voice and acoustics than can any other reader of your paper. I think he has a better knowledge of all that goes to make artistic singing than any other teacher in New York, and knows more of the physiology of the voice than any other teacher in the world. He certainly knows how to write good English, as his articles in your paper demonstrate.

WALTON N. ELLIS,
Chorister Plymouth Church.

HARRY PEPPER.—Harry Pepper gave his fifth ballad concert at Hardman Hall last Wednesday evening.

HOME NEWS.

A. C. C. A.—The third private concert of the American Composers' Choral Association will take place tomorrow evening at Chickering Hall, Emilio Agramonte conducting.

MAY MUSIC FESTIVALS.—There will be a May musical festival Monday and Tuesday, May 4 and 5, at Des Moines, Ia., and one in Mansfield, Ohio, May 19, 20 and 21.

A RECITAL IN JOHNSTOWN, PA.—A pupils' recital was given in Johnstown, Pa., at the conservatory under the direction of S. Brutkiewicz.

ORPHEUS SOCIETY.—The third private concert of the Orpheus Society, under the baton of Arthur Mees, was given at Chickering Hall last Thursday evening.

CASINO.—"Poor Jonathan" will soon give way to "Apollo; or the Oracle of Delphi," with music by Hellmesberger, at the Casino.

ASHFORTH.—The pupils of Frida de Gebele Ashforth will give a concert at Chickering Hall on Wednesday evening.

KUZDO.—Victor Kuzdo, a talented young violinist, will give a violin recital at Hardman Hall to-morrow evening.

MISS EMMA HECKLE.—Miss Heckle, the soprano, sings April 30, May 1 and 2 in Petersburg, Va., and in six orchestral concerts in Baltimore, May 11 to 16, with the Baltimore Orchestra.

MISS GRISWOLD.—Miss Gertrude Griswold, the soprano, gave a concert last Thursday afternoon at Chickering Hall. Miss Griswold was assisted by Miss Lena Little, Messrs. H. E. Distlehurst and A. Arveschon, tenor and baritone, and the talented child pianists Mercedes and Marita O'Leary.

GILMORE.—P. S. Gilmore and his band will give a concert at the Lenox Lyceum next Sunday evening. He will be assisted by the following soloists: Messrs. Campanini and Spigaroli, tenors; Mrs. Louise Natali and Ida Klein, sopranos; Anna Mantell, contralto; Mr. Sartori, baritone, and Maud Powell, violinist.

THE MENDELSSOHN GLEE CLUB'S ANNIVERSARY.—The twenty-fifth anniversary of the foundation of the Mendelssohn Glee Club was celebrated with the last concert of the season on April 21. The concert differed from the usual ones in various respects. The retired members of the club joined the present members in singing the opening chorus, "To the Sons of Art," by Mendelssohn, and also in the second part of the concert, where the choruses consisted of such pieces as were popular in the earlier years of the club's existence. To show the progress of the club as well in the matter as manner of their work during twenty-five years, the present active members of the club sang Jos. Mosenthal's (their highly esteemed and capable conductor) setting of Bryant's "Thanatopsis," which was composed for the club, as also a difficult new five part song by Kirchl, "It is a Wondrous Thing." Mrs. Ritter-Goetze assisted as soloist.

BAGBY'S LECTURE.—Mr. Albert Morris Bagby, the pianist, gave a pleasant lecture at the Madison Square Theatre on last Tuesday afternoon before a refined audience, consisting for the most part of ladies. His subject was "An Hour with Liszt in Weimar," extracts from an unpublished story of Weimar life. The lecturer sketched in well chosen language and in a most pleasing manner a pen picture of the city of Weimar about a decade ago, and of Liszt in his apartments; a description of a class lesson; a portion of a chapter telling how a jealous pupil tried to smash the plates by knocking the apparatus over, as by accident, when the master was being photographed together with another pupil; and lastly a Fourth of July fête at the house of the heroine of the story, on which occasion Arthur Friedheim (under another name in the story) actually played the same three Liszt selections which he gave on Tuesday afternoon at the conclusion of Mr. Bagby's interesting lecture. These were the second rhapsody, the "Campanella" and the "Don Juan" fantasy. We should like to know Mr. Friedheim's own criticism on his performance of these three works by his master.

OPERA IN ENGLISH.—The singers for the spring season of grand opera in English will come to the Grand Opera House from nearly every quarter of the world. Mr. Montigriffo, the tenor, will leave the Carl Rosa English Opera Company, London, next week and arrive in time for the rehearsals of "Il Trovatore," the opening opera. Mr. Leo Stormont, the baritone, late of Her Majesty's, London, now with the Emma Juch Opera Company in Mexico, will alternate with the favorite, Mr. Tagliapietra, in baritone rôles of the entire repertoire, being particularly good, it is stated, as "Valentine" in "Faust," the "Count" in "The Bohemian Girl," and "Plunket" in "Martha." Mr. W. H. Clark and Mr. Wilfred Waters will do the work of basso and basso cantante. Miss Camille Muori, a handsome young prima donna, comes from San Francisco, and will

assist Miss Louise Natali and Miss Landis. Miss Muori's "Carmen" and "Martha" are said to be excellent, while the other two ladies will sing the leading soprano rôles in "Il Trovatore," "The Bohemian Girl," "Faust" and "Lucia." Miss Bella Tomlins and Miss Bertha Linde are the contraltos. This will be the only opportunity to hear these operas in English this season.

SANTLEY.—At Mr. Charles Santley's only concert in New York at Chickering Hall on Monday afternoon, May 4, the distinguished English baritone will be heard in six of his best known and best liked numbers—"Der Erl Koenig," by Schubert; "Maid of Athens" and "Medje," by Gounod; "The Shepherd's Lay," by Mendelssohn; "To Anthea," "Simon the Cellarer," by Hatton, and "Ruddier than the Cherry," by Handel. Mr. Santley sails for Europe a few days after his New York concert, and the chances of his ever revisiting the United States are so slight that his reappearance here will be in the nature of a final farewell.

THE "LAY OF THE LAST MINSTREL."—Hamish McCunn's new choral with the above title was sung last Wednesday night by the New York Chorus Society, under C. Mortimer Wiske.

A DEATH.—Nestori Corrado, who came to this country in 1830 as an opera singer, died last Sunday week aged eighty-one years. He was a miniature painter and died in great poverty.

A CONCERT.—The annual concert of the Amicitia Amateur Orchestra takes place next Friday evening at Chickering Hall.

CARYL FLORIO.—The following speaks forcibly for the work done by Mr. Caryl Florio at Wells College during the past season:

Piano duet, birthday music, op. 32	P. Weiss
Misses T. Clark and H. Howard.	
Piano solo, scherzo in F, op. 18, No. 2	M. Moszkowski
Miss Hawks.	
Song, "Sara"	E. Bianchi
Miss Bowman.	
Piano solo, pastorale	Scarlatti-Tausig
Miss Rosenheim.	
Piano solo, prelude and fugue in F minor, book 1, No. 2	J. S. Bach
Miss Macdonald.	
Song, "Ricordi di me"	P. Tosti
Miss T. Clark.	
Piano solo, sonata in C, op. 3, No. 3	L. van Beethoven
Miss Schaeffer.	
Piano solo, Polonaise Militaire, op. 40, No. 1	F. Chopin
Miss H. Howard.	
Piano solo, sonata in F minor, op. 2, No. 1	L. van Beethoven
Miss Ford.	
Song, "Il Tempo Passato"	L. Gordigiani
Miss Benedict.	
Piano solo, sonata in G, op. 8, No. 3	I. Seiss
Miss Niles.	
Piano solo, waltz in E flat minor, op. 93, No. 1	S. Heller
Miss Fay.	
Song, "What the Chimney Sang"	G. Griswold
Miss Hawks.	
Piano solo, Air de Ballet, op. 36, No. 5	M. Moszkowski
Miss Macdonald.	
Song, "Be My Love"	G. Fox
Miss T. Clark.	
Caryl Florio, musical director.	

AN INTERESTING MUSICAL.—A musicale was given last Friday night at the residence of Mrs. Minnie Richards by some of the more advanced among her pupils. The young ladies who participated in the performance of the program were Misses Stephens, Fowler, Lockwood, Douglas, Stone, Hirsch, Eaton and O'Brien. The selections embraced compositions by Beethoven, Wagner, Henselt, Raff, Schubert and Floersheim.

WORCESTER FESTIVAL SOLOISTS.—The soloists proposed for and probably to be engaged for the next Worcester (Mass.) Music Festival are:

	(Either Nordica or Albani.
Soprani	Mrs. Ford.
	Mrs. Jennie Patrick Walker.
	Marie Decca.
	Lena Little.
Contralti	Gertrude Edmonds.
	Mrs. Carl Alves.
	Campanini.
Tenors	Herbert Johnston.
	A. L. King.
	Myron Whitney.
	Carl Dufft.
Baritones and basses	G. Del Puente.

THE SCHARWENKA CONSERVATORY.—Prof. Xaver Scharwenka left in company with Emil Gramm for Germany last Saturday. The latter, who is to take charge of the business department of the new conservatory, goes to Berlin to thoroughly acquaint himself with the *modus operandi* of the Berlin Scharwenka Institute. The faculty so far engaged for the New York conservatory is as follows:

Singing class	Edward Schumann
Violin	Richard Arnold
Violoncello	Adolf Hartdegen
German Lieder	Mrs. Albert Prox
Harmony and counterpoint	B. O. Klein
Oratorio, English classes	Emily Winant
	Johannes Wirsching
	Albert Prox
	Miss Grace Crowles
	Carl V. Lachmund
	A. Arnold
	Gonzalo Nunez
	Walter Pezet
Piano	Alfred Veit

FOREIGN NOTES.

"MIREILLE" IN GERMAN.—Gounod's opera "Mireille," which has been heard in German so far only in Vienna, is now in preparation at Hamburg, where Director Pollini has had a new translation made.

GRAMMANN'S "MELUSINE."—Carl Grammann has entirely rewritten his opera "Melusine," and the new version is again to be performed first at the Dresden Court Opera House.

DELIBES' "KASSYA."—Delibes' posthumous and unfinished opera "Kassya" is to be completed by Giraud and will then be produced at the Opéra Comique, Paris, next season.

THE OLDEST THEATRES IN GERMANY.—The oldest theatres now in use in Germany are those of Metz (built in 1739), Bayreuth (the Markgravian Opera House, built in 1748), Cassel (1766), Hanau (1769), Mannheim (1775), Potsdam (1794), Frankfurt (1782), Dessau (1798). The oldest theatres in Austria are Klagenfurt (1730) and Salzburg (1731).

GOUNOD'S LATEST.—A new work for soloists, chorus and orchestra, entitled "St. François d'Assise," by Mr. Gounod, was produced recently by the Société des Concerts, Paris. The program contained a note from Mr. Gounod's pen, which will, it is understood, be prefixed to the vocal score. It states: "This composition is a sort of musical diptych. It is in two tableaux; first, the ecstatic contemplation of St. Francis at the foot of the crucifix, and second, the death of St. Francis, surrounded by his weeping followers, and his welcome in heaven by angels. The first part is based upon the two principal themes (which are quoted), while the second part comprises the farewell of Francis to his disciples. He blesses for the last time the town of Assise and expires. This part terminates with a chorus of celestial voices." According to that eminent Paris writer, Mr. Arthur Pougin, the work is melodious in character, but without any great originality. Mr. Pougin describes it as a religious cantata of modest dimensions. It opens with an orchestral introduction in which a special feature is a broad phrase played upon the fourth string of the violins. This is followed by a song for tenor and one for bass. There is then a symphonic interlude played by the strings alone, accompanied by harps, and after a chorus of monks and a few brief snatches of a solo for St. Francis the saint expires, the whole cantata ending with the chorus of angels.

VIANESI ACCEPTS.—Paris, April 22, 1891.—Vianesi, the leader of the orchestra of the Paris Opera House, has accepted a position as orchestra leader in New York, where his salary will be five times larger than that he now receives. He will start for New York in July. Lamoureux has been invited to fill the post left by Vianesi.

WAGNER IN COPENHAGEN.—The Court Opera House at Copenhagen has been so successful with its production of "Die Walküre" that lately the management have decided to add "Die Meistersinger" to the repertory.

A Seidl Concert.

ANTON SEIDL and his Metropolitan Orchestra gave a concert at Lenox Lyceum last Sunday night. The following was the program given:

"Marche Troyenne"	Berlioz
From "The Trojans in Carthage."	
Concerto, E flat	Arthur Friedheim.
Songs	"Du bist die Ruh" Schubert
"Die Liriche"	Jensen
	Olga Islar.
Harp solo, grand study in imitation of the mandolin	Alvars
	Mr. John Cheshire.
Prize song, "Die Meistersinger"	Wagner
	Andreas Dippel.
Overture and Bacchanale from "Tannhäuser" (Parisian version).	Wagner
Songs	"Im Treibhaus"
"Schmerzen"	Wagner
"Träume"	
	Marie Ritter-Goetze.
Songs	"Die Uhr," allegorie
Schwedisches volksskied	Loewe
	Conrad Behrens.
Quartet (canon) from "Fidelio"	Beethoven
Miss Islar, Mrs. Ritter-Goetze, Mr. Dippel, Mr. Behrens.	
Second polonaise.	Liszt

The band was in excellent form and played the Wagner number with color and effect.

Arthur Friedheim gave us his best piano playing in the hackneyed Liszt concerto. He played brilliantly, forcefully and with Seidl's superb accompaniment the concerto was performed with a vigor and dash that was positively enthralling. The audience rose to the situation and recalled Mr. Friedheim four or five times and he finally responded with the Liszt-Schubert "Erl King." The general verdict was: "If only Friedheim had played in this manner at his debut."

However, better late than never.

Miss Islar produced a favorable impression by her modest style, musical voice, a light soprano and general artlessness of interpretation.

Anton Seidl was of course the hero of the evening.

TESTIMONIAL DINNER

TO

Theodore Thomas.

THE end of the musical season this year will become historical for more than one reason, for it marks an era in the musical development of the city and community, by means of public demonstrations, that in the aggregate are unprecedented and of a character that is unquestionably destined to make a deep impression. The latest of importance worthy of detailed notice is the testimonial dinner given at Delmonico's on Wednesday evening, April 22, to Mr. Theodore Thomas.

Among the guests were some of the most distinguished citizens of New York and of the nation, and the speeches, which we publish herewith, give an estimate of the honor conferred by those present upon the departing leader. The following is the diagram, showing the names of those present:

not only an orchestra but an ever widening realm of musical taste and cultivation. (Hear, hear.) In his hand it has been an enchanter's wand, which has transformed our musical ignorance and crudity into ample knowledge and generous appreciation. [Applause.] While it has introduced to us the crown and acknowledged masters of the past, it has summoned and revealed those still shadowy figures of music of the future. Musical artists have come and gone. Virtuosos of every kind have appeared, have charmed us, and have vanished. Our private accomplishment has advanced from the "Battle of Prague" and the variations of Henri Herz to the fantasies of Schumann, the songs of Rubinstein, the Schubert transcriptions of Liszt, and is still pushing on and on like Columbus, sailing beyond the horizon into the unknown seas. But through all changes the one figure which has remained, the laureate of the past and the herald of the future, is Theodore Thomas. [Great applause.]

Now, gentlemen, I suppose there are very few guests at these tables of memory so daring as mine, which recalls the coming of Jenny Lind to this country. I remember her always with a certain selfish pleasure, because I heard her, I believe, every evening that she sang in this city, and when on the last evening she sang her farewell to America at Castle Garden she held in her hand a bouquet that I had sent her, and which still perfumes my recollection of that

the Queen appeared. There is one story of Jenny Lind which I always recall with entire confidence in its truth, because it ought to be true. After her return from her American triumph she was in Italy, and went one day from Florence to the convent at Vallambrosa, to which the young Milton went when on his travels. When she came to the chapel the monks, with courteous and deprecating regret, told her that unhappily no woman could enter. She smiled as she said: "Perhaps if you knew who I am you would let me in." "And who might the gracious lady be?" returned the monks. And when she said "I am Jenny Lind" every head bowed, and the doors were flung wide open. Then when she seated herself at the organ and sang where Milton had sat and played and sang I can imagine the heavenly visions that floated before the minds of the monks, and that they crossed themselves reverently as they listened and believed that St. Cecilia had descended.

That is what I have always thought of her visit to America. St. Cecilia descended upon these shores, coming to give the right impulse to our musical development. But St. Cecilia would have descended in vain if there had been no continuing personal force in the country of her own spirit in art of a kindred enthusiasm and lofty purpose. Happily in the orchestra at her concerts there was a youth who played the first violin [hear, hear] and who has con-

Geo. William Warren.

E. Francis Hyde.

C. T. Christensen.

Henry K. Sheldon.

Andrew Carnegie.

William Steinway.

Theodore Thomas.

George William Curtis.

Rev. Arthur Brooks.

Parke Godwin

Frederic N. Goddard.

William Mason.

Montgomery Schuyler.

J. Q. A. Ward.

Thomas P. Wickes.

Hon. Charles Van Brunt.

H. K. Warren.

S. Lazar.

J. E. Learned.

J. B. Bishop.

B. T. Frothingham.

T. Monroe Davis.

C. Norman Fay.

Louis C. Tiffany.

Charles Hilton Brown.

R. H. Robertson.

William A. Potter.

Augustus St. Gaudens.

T. H. French.

Louis Von Bernuth.

Francis Draz.

N. Stetson.

S. G. Pratt.

M. A. Blumenberg.

James W. Morrissey.

New York Sun.

New York Herald.

New York Tribune.

James G. Hunker.

John P. Jackson.

Gustav Stein.

Theodore J. Toedt.

Richard Ranft.

Geo. F. Meyer.

Felix Kraemer.

Rafael Joseffy.

S. B. Mills.

Frederick Steinway.

Frank L. Pommer.

The Press.

R. W. Gilder.

M. Steinert.

Otto Floersheim.

Heinrich Zoellner.

Benno Loewy.

Henry Wolfsohn.

A. Neumann.

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Gen. E. Ferrero.

Carl Edelman.

Alfred Roelker.

A. Pagenstecher.

Rudolph E. Schirmer.

Rudolph Aronson.

Frank Northrup.

A. P. Ryder.

J. S. Inglis.

Wm. J. Henderson.

Frederic Oakes.

After the removal of the cloth Mr. George William Curtis made the first address of the evening:

Speech of George William Curtis.

I rise to propose the health of a public benefactor—an artist whose devotion to a beautiful, refining, and ennobling art has greatly distinguished his name and given great distinction to the city in which he lives—the health of the central figure of the musical life of New York for a generation, and your hearts go before my lips in saluting Theodore Thomas. [Loud applause.] He has made the conductor's baton an imperial sceptre, with which he rules

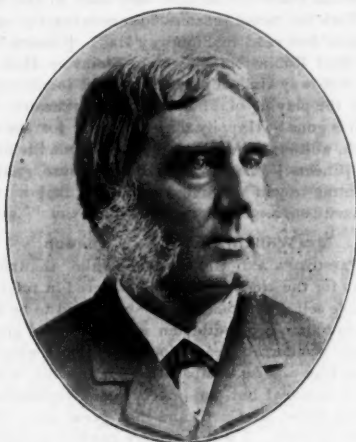
incomparable singer. A few years before when Fanny Ellsler was here, bewitching the heels rather than the heads or hearts of the golden youth of that time, they unharnessed the horses from her carriage and drew her across the street to her hotel, merely substituting, as an elderly cynic of the time remarked, jackasses for horses. We did not draw Jenny Lind in her carriage, but the youth of her day—of whom my young friend Parke Godwin was one [cheers], who paid his tribute in the charming tale of "Vala"—have borne her in their hearts across a generation, and their hearts still rise at the mention of her name as the Garde du Roi sprang cheering to their feet when

tinued to play it ever since, everybody else playing second fiddle to him [loud laughter and applause]; and to the genius, the untiring enthusiasm, the intelligence, the energy and masterly skill of that youth more than to any other single force we owe the remarkable musical interest and cultivation and the musical pre-eminence of New York to-day. [Cheers.]

I do not mean, of course, that there have not been other admirable artists and effective influences co-operating to this noble result. Certainly I do not forget Bergmann and Damrosch, nor those upon whom my eyes fall at this moment, nor the Mendelssohn Club, which last evening cele-

brated its twenty-fifth year of memorable achievement under the superb leadership of Joseph Mosenthal [hear, hear]; nor all the other clubs and societies and companies of singers and players that have wrought in the good work. But during all this time the constant dominating personality was that of Theodore Thomas. It was Thomas with Bergmann, Mosenthal and Mason in the old Dodworth saloon; it was Thomas in the Central Park Garden, Thomas in the Philharmonic Society [cheers], Thomas in the great festival of 1882. It was always Thomas and his orchestra and always Thomas and his baton, like the valiant Henry of Navarre and his white plume waving in the van of victory.

The great works of the great composers, the mighty music of the masters who have given to their art an equal renown with the kindred arts of literature and painting



MR. GEORGE WILLIAM CURTIS.

and sculpture; the music of Bach and Handel, of Mozart and Haydn and Beethoven—names that in their kind shine with equal lustre with those of Raphael and Angelo and Shakespeare—has been played continuously from year to year under Thomas' direction in a manner not often surpassed at the Conservatoire or the Gewandhaus in Leipzig; while the music of a later day and of another charm has been so interpreted by him that after the great Wagner afternoon at the festival of '82 Mrs. Materna said to me that Wagner had never heard that work of his own so magnificently rendered. Thomas' whole career has been a campaign of education. If he has revealed to us more fully the Beethoven whom we knew, it is he also who first showed us that there was a Wagner who might be worth knowing. He has given to New York a musical distinction, without which no great city is a metropolis, and Chicago has shown the true metropolitan instinct in securing his musical leadership. It is because of the dignity of his career, its absolute fidelity to a high ideal, its total freedom from charlatany of every kind that his service to this city has been so signal a public benefit and that his departure is a public misfortune. [Hear, hear.]

But a great interpreter of music, and such is a great conductor, wherever he goes carries his own welcome with him. It is not as a stranger that he goes to Chicago; it is because he is not a stranger, because Chicago knows him well, that she asks him to come. And he does not go alone. He takes with him our gratitude, our admiration and our affection. [Cheers.] He goes wreathed and garlanded with our cheers and hopes and our perfect confidence in his return. For New York only lends Theodore Thomas to Chicago. With metropolitan magnanimity she decorates with one of her own precious jewels her younger and successful competitor for the prize of the great fair. But presently she will reclaim it and restore it to her crown with a fresher lustre gained from her sister's coronet. ["Ah! ah!" and laughter.] Therefore, on your behalf, on behalf of the great multitude of New Yorkers, lovers of music and of Thomas, who follow him with a pang of farewell but with a hearty godspeed, I say to him, in a language familiar to him before he knew that in which I am speaking, "Wir sagen nicht, lebe wohl, wir sagen nur, Gott befohlen, bis auf wiedersehen!" [Loud applause.]

Gentlemen, I give you the continued health, the unflinching prosperity, the perfect good fortune and the speedy return of Theodore Thomas. [Loud and continued cheering, followed by three cheers for Mr. Thomas and a "tiger."]

Response of Theodore Thomas.

When Mr. Curtis sat down Mr. Thomas looked appealingly around the hall, evidently somewhat embarrassed at the warm reception, which had been intensified by the glowing tribute paid by the chairman. "Is it my turn?" said he, and on receiving a reply in the affirmative Mr. Thomas rose, and after the cheering had subsided spoke as follows:

I stand up to do something. ["You always do!" and laughter.] But I think you will recognize and appreciate

the position I am in. ["We do!"] Not only to speak to you, but to speak to you after Mr. Curtis! I thank you simply for the kindness and for the honor you have shown me to-night, and also Mr. Curtis for the generous remarks he has made. I wish I could sit down [laughter], because I don't believe I can say much more; at the same time I will try. In the midst of my moving (now don't look at me in that way or I can't say a word)—[loud laughter]—I cannot say much, and to be sure that I can say anything I must, I suppose, take some musical motive. Perhaps I can pass the time, or, to show my respect and interest you a few minutes in speaking of music as it was thirty or forty years ago in the city of New York. ["Good, good!"] There are not many men here who will understand what I am saying, although I see around me a great many gray hairs. [Laughter.] I also see some bald spots. [Renewed laughter.]

When I speak of the music of thirty or forty years ago, my friend on my left, Mr. William Mason ["Bravo!" and cheers], makes the best suggestion to me—that is, his presence itself. I think it was in 1853 or 1854—he needn't holler out if I don't get the figures—I think he was returning from Europe, where he had been studying music for several years, and came directly here to New York from Weimar, that hotbed. I know he had ideas at that time [applause], and he can afterward explain whether he was astonished or not. He found when he came from that hotbed that there were also some here who knew what they were about and quite ready to take up the fight. I think it was in 1853 or 1854. I only remember that in 1853 he had found some men who with him gave chamber concerts, and, curiously enough (now, gentlemen, I have not made any preparation and my library is not at hand), I think our first program contained two numbers—one was Brahms and the other Schubert. I don't know how many here will remember 1854 and 1855. It was the Brahms trio op. No. 7, which had been heralded long before by no less a man than Schumann, for Brahms was the Messiah of the coming music, and the D minor quartet of Schubert had only been found in some dusty heaps of trash. Still we found it, but it was not as bad as the finding of Bach; but one was as much a novelty as the other.

We gave these concerts for fourteen years. The object was to bring out in the first place everything that musical literature offered. In the second place—perhaps it was not the second place—it was to popularize Beethoven's quartets and later other quartets. I believe to-day we have a record which we built up in one season from the first beginning. It was a period of fight. We played one and then two concerts, and in one season we played five. The consequence was we could not even [turning to the reporters: "Now, don't put that down, please, because it might reflect upon some of us." [Loud laughter]—well, Mason paid for the beer. [Renewed laughter.] That was all we could get. It was only beer. [Roars of laughter.] It is well to mention that at that time we were not called for at all. There was another quartet. It was called the Eisfeld Quartet, but we thought there were some composers who ought to have a chance. You see we wanted to give young composers like Brahms and Schumann a chance.



MR. THEODORE THOMAS.

Perhaps of this quartet Mr. Curtis has already mentioned—well, there was one man on this quartet, or quintet, I should mention—Carl Bergmann. [Cheers.]

I am glad to have the opportunity for one thing, and I will acknowledge that I have longed to have the opportunity which seems to come here this evening very apropos, for I believe our conditions would not have been the same without him. What we did in chamber music he at the same time gave with orchestra, not necessarily big concerts, but when we wanted to bring out a good concert we had to give a Sunday concert. It was not an orchestra of fifty, but nevertheless we had the satisfaction of playing Schubert, Liszt and others. I wish to say that very few

knew that Mr. Bergmann was of a sensitive nature; a highly refined musician. He brought out not only Schumann, Liszt and Wagner, and I wish to say that I have heard distinguished men give, for instance, the "Faust" overture; but I never heard it as God-given as from Bergmann. [Loud cheers.] I want to say that he was the first man in this country who on an artistic basis we recognize as having given a rendering of Beethoven and who taught us in this country the highest artistic standard. He was the first man who rendered it as an orchestral conductor and who gave us an insight of our great composers. [Cheers.]

I am sorry to say that Mr. Bergmann (no one knew him better than I) went to pieces. It was not his fault. It was for the want of a fitting occupation in New York. [Cheers.] And he went to pieces in a most outrageous way [A voice, "You are right!"], as many other talents went to pieces in New York. He did not have Chicago to go to. [Laughter.] Excuse me, gentlemen, I speak as I feel. I remember at the same time that a question came up like this: "Who is the greatest composer, Liszt or Wagner?" [laughter], or Berlioz or Wagner?" They used to mix them up as in a bushel. Well, gentlemen, that question has been solved not only satisfactorily, for we all know what the standard is to-day, but I believe that even though we have the advantage of Schubert, Beethoven and a few others (I don't know the few others), but we even learn from our scanty means to appreciate Bach. It is true very few know anything about Bach. They think they do, but they don't. [Laughter.]

And Bach we cannot give unless we have a chorus which does not come for amusement, but a chorus who are of the same intellect, the same enthusiasm as the best musicians for art's sake. But it took all these men to bring us to Bach, for we did not know Bach at all. I hope to see the day, and, in fact, it is one of my dreams, to have Bach every year in Chicago as well as Handel. ["Good, good!"] Now I am at my wit's end to say more, but perhaps we have solved the question. Perhaps we have learned to place every one of these men. Call them men; they are gods! But they are not properly placed yet. One is Brahms. He is underrated. He has no chance. The other is Wagner, who is an undue influence. I don't under-rate Wagner. On the contrary; but I don't want his influence in the concert room. ["Hear! hear!"] He objected to that himself, although he did it very often. I hope to see yet a true musical enthusiasm as I used to see, not only thirty or forty years ago, but even twenty or ten years ago—enthusiasm for music, and not a hero worship [cheers], and I hope to live to see the day when we shall properly appreciate Wagner and all the rest. [Loud and prolonged cheers.]

At this point the president read the following letter from Bishop Henry C. Potter, and also stated that he had received letters of regret from Jesse Seligman, Carl Schurz and others:

Bishop Henry C. Potter's Letter.

APRIL 17, 1901.

My Dear Mr. Curtis:

If I were not to be on duty in Poughkeepsie on the night when his friends will be mourning Mr. Thomas' departure I should most surely be there to drop a tear, if not to speak such words as friendship and regret are permitted on such an occasion.

You doubtless know a great deal more about music than I do, as you do about everything else; but even to you Mr. Thomas' departure can hardly have the meaning nor bring the sorrow that it does to one whose first coming to New York is inseparably associated with memories of all that he was and did for those whose earliest musical enthusiasm he awakened.

An intelligent love for good music there are many who will always feel they largely owe to his fine insight, his rare discrimination, his high conception of his art and his matchless execution of all that he undertook.

Mr. Thomas is the one conductor whom I know whose command of his forces has been so absolute, and whose mastery of every man and of every instrument was so subtle and so entire as to make it impossible to do otherwise than accept the legend of Orpheus as veritable history. Anybody who has ever heard Mr. Thomas and his orchestra and still thinks that when Orpheus followed Eurydice to Hades he was unsuccessful in securing her release by the exercise of his matchless art, is a skeptic for whose unbelief you have, I rejoice to believe, as genuine a contempt as I.

And yet New York is to lose him! My only consolation in this great gain to Chicago is that that unhappy community, saddled with the illimitable impossibilities of its fair, is entitled to some compensation, and that since Mr. Thomas is going there the rest of us will now for the first time have an adequate motive for going West.

It is easy to jest; but indeed I am in as little humor for it as you and your associates. I am, as are all his fellow citizens, profoundly sensible of our irreparable loss in the departure of our friend and teacher. God bless him and prosper him wherever he may go!

Believe me, dear Mr. Curtis, always your attached friend,

(Signed) H. C. POTTER.

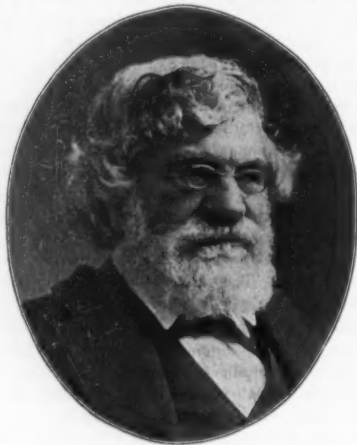
THE PRESIDENT—In the remarks I had the honor of submitting to you I had occasion to refer to a young friend upon my left, who is known to many of you as he is to me, who is a friend of all good causes and of all good men, and consequently a friend of music and of Theodore Thomas. He is here to-night to show that the voice of other years is still as fresh as it was in those days. My hair and his are of a match. I remember also that we were concerned in a political campaign some years ago in Pennsylvania, and after it was over my friend remarked to me that he was very sorry to see that in all the districts in which I spoke the majority against my candidate was the heaviest. [Loud laughter.] To-night, however, we are both on the same side, and it is an era of perfect harmony, and whether

the majority is with me or with anyone else I am sure that it will be with our friend Parke Godwin. [Cheers.]

Mr. Godwin's Address.

Mr. Godwin on rising met with a very cordial reception. He spoke as follows:

MR. CHAIRMAN AND GENTLEMEN—I spent a good half hour this afternoon in looking up one of the earliest books of Mr. Ruskin—certainly one of the most eminent of English critics. I did not find it, but I remember well that in that book he deplored the decadence and decay of our modern art with that impetuous and charming eloquence which was his chief characteristic. Because we no longer build stately Grecian temples or Middle Age cathedrals he argued that the grand art of architecture was gone; because



MR. PARKE GODWIN.

we no longer molded like the old Grecian—gods and demigods and Minervas and even gladiators and quoit throwers, as they did—the grand art of sculpture was past; because we no longer painted like those wonderful masters of Italy, with the cinquecento, the crucifixion and the saints, and even if you will, the burgomasters and the statesmen as others did, the great art of painting was past, save perhaps, in the landscape efforts of his friend Mr. Turner, all of which might be questioned; but it seemed to me then, as it does to me now, that our eloquent critic had overlooked one art, which was the most subtle, the most eloquent, the most sublime, the most enrapturing of all the arts—and that was music. [Cries of "Bravo!"]

Even while he was writing his lamentations Palestrina had quite passed away; Bach and Haydn and Händel and Von Weber were almost passing away. At that very hour Mozart was making the air pulsate over all the fields with melodies as celestial as there were ever sung in heaven. Beethoven made the hills reverberate with new and more delightful thunder than they had ever shaken to before. There was then looming upon the horizon that wonderful genius who has taken the grim and bloody prehistoric legends of Germany, and vested them with a charm so that when you hear them you cry out with Shakespeare's duke "Play on, play on, give me excess of it." [Loud cheers.] This eminent and eloquent critic had forgotten that music is particularly our modern art, and it is the only art which has been capable of expressing and interpreting the subtlety and application of the grand industrial cavalcades which mark the enterprise of the nineteenth century.

Now, mark you, I don't say that music is the greatest of all the arts. The apostle says that one star differeth from another star in glory, but he does not tell us which is the most glorious. Nobody that goes out into the night air and looks up into the heavens thinks of asking whether it is Orion or Arcturus or the Pleiades that glitter with superior brilliancy, but he only says they are all grand because they are all beautiful. [Applause.] So with the arts. We don't inquire which is the greatest, because when you come to this question of the comparative greatness you must stop upon the threshold; but you may say of all that they are all great, because they are all so enrapturingly beautiful. [Applause.] But we may say of the art of music, without deprecating the others in the least, that it is the most universal in every sense, because it touches alike the peasant and the prince. It is the most universal in another sense in that it touches all the varied emotions of the human heart. From the lullaby of the mother over her restless child to the dances of the rustic on the green, or the thrumming of the lover under the balcony of his mistress to the blare of the drum that leads, I might say, millions, to battle, to the grand and profound reverberations of the organs which carry up to heaven the prayers and the aspirations of the universal human heart—music is the one vehicle.

Now, gentlemen, the guest whom we honor this evening has been the interpreter to us of this modern art. He has been a faithful interpreter, because no one can say he ever was of any school. ["Good, good!"] He has not been the organ of any clique [applause], but with that rod of his, which Mr. Curtis aptly compared with an enchanter's wand,

he has opened the treasure house of all the grand composers, whose floors are strewn with jewels and the walls are hung with garlands of flowers, and where airy visitants come down from a higher sphere. He has said to us, "Gentlemen, take your pick; these are yours; I offer you them all for pleasure and companionship." [Great applause.] And yet Mr. Thomas, while appreciating the universal character of the art, knowing that it is for all time and for all places, has not forgotten that he is a denizen of this western hemisphere and a citizen of the United States. We may say, as the gallant tar says of his captain in "Pinafore":

He might have been a Roosian,
He might have been a Proosian,
Or an Italian.
But in spite of all temptation,
From every other nation,
He remains American.

This, gentlemen, reminds me of a little episode of his career which I may now recall. Mr. Thomas, with many others of us, was of the opinion that while art was universal the source of it is in the hearts of the people. Its inspiration is from the sentiment of the people. The most potent factor in molding all art is the common language of the people. ["Good, good."] Greece found that out long ago when she could not play the lyre without the voice of song. Italy found it out when, emancipating herself from the Gregorian chants of the Church, she transferred the songs of the people—to the peasantry—to the stage. And here, by the way, Bishop Potter's letter reminds me of a curious symbolic fact in history, and that is that the very first opera that was produced in Italy was the opera of "Eurydice," in which Orpheus, with his music, went down into the infernal regions and quieted the discord there and brought his wife as a living symbol of beauty out of those murky regions into the sunlight and the air. [Applause.]

That has been the function of the art ever since. But Germany, too, emancipated herself from the influence of Italy, and resolved to sing her songs in her own voice, guttural as it may sometimes appear, and to translate into music her own historic legends. Now, Mr. Thomas, in common with some of us, thought that if we were going to have truly national music here we must have it in the vernacular of the American people. [Applause.] So we began a little experiment. A great many people that were standing round said to us, as Viola said to Olivia (who thought her a boy), "Poor lady, better love a dream." I was little part of it. I was not part of it at all as to the execution of the scheme, but I have been a very considerable part of it as to the executions that are about it. [Loud laughter and applause.] Indeed, I think there is no one of us who went into that experiment that cannot boast with Dogberry, when he was extolling his own accomplishments, "we know the law and the statutes," and though not rich men like Dogberry, we have had losses, too. And yet it was not all a dream. Some part of it has been real to us. We have proved another thing. We have proved that American opera can in the course of a year take in a great deal of money (I think in one year \$500,000), and it is proved that we spent it in the most lord-like fashion, or, perhaps, to be true to the facts, I ought to say in the most ladylike fashion. [Great laughter.]

But it has proved another thing, and that is this: That out of our native resources, few as they were, we were able to put upon the stage some of the best operas in the best manner in which they have ever been put upon the stage. I think no one who ever saw the performance of "Tannhäuser," of the "Flying Dutchman," of "Lohengrin," of "Orpheus," or of "Nero" by the National Opera Company had anything to complain of as to their perfection and effectiveness. Indeed, I will say one thing, that I think the mode in which the opera of "Nero" was put upon the stage at the Metropolitan Opera House was the most complete and imposing operatic exhibition which has ever been given on this side of the Atlantic. ["Hear, hear!"]

Well, our great leader in all this must go away. I wonder if he has not thought—perhaps he was too modest to think; I will think it for him—as Dante thought during the turbulent period of the Italian republic. When it became necessary to send an ambassador from Florence to some other cities they applied to Dante to go. He replied: "If I go who is to remain, and if I remain who is to go?" If Mr. Thomas remains, how is it possible to civilize those lake dwellers before the coming of the great fair? I do not like the idea of having him go, although great results to our civilization are to accrue. [Applause.] In fact, Mr. President, although you say this occasion is one of harmony of speech and not of discord, yet whenever I think of this there are pawing in my heart and beating here in my brain a very considerable number of war dogs who want to get loose. If I should let them loose you would hear such a yelping, such a snarling, such a growling, such a bellowing that it would split the harmony and do a good deal of mischief. [Laughter.]

But I shall keep them down. I shall say, "Tray, Blanche, Sweetheart, keep down!" and so I shall not say anything about the whys and wherefores. ["Hear, hear."] I shall only congratulate myself that, like as the man in the story to whom his pastor said, "My dear friend, I have not seen you in church for the last twenty years," and who

replied, "Possibly that is true, but then you must remember that I am a man of the most extraordinary self control." [Loud laughter.] So I will keep down this by that same extraordinary self control which kept that gentleman out of church. We only wish to speak harmoniously. There is one thing that has been said either in the letters or speeches in which we shall all agree, and that is, that Theodore Thomas, in going West, will carry with him our admiration, our gratitude, our sympathy and our most heartfelt wishes for his happiness and success. [Loud applause.]

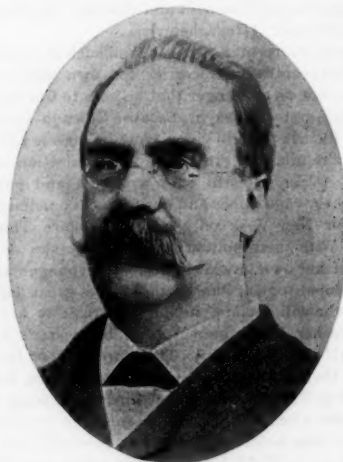
THE PRESIDENT—There are a great many interesting spots in the city of New York, gentlemen, but in the rapid growth and constant expansion and activity of this town they gradually pass away from our sight and linger only in our memories. There was a hall which, I think, within the last dozen years had become very dear to the citizens of New York for varied reasons. I remember, for instance, Mr. Dickens first read in Steinway Hall. [Cheers.] I remember that Rubinstein played in Steinway Hall. I remember Steinway Hall—I may say, sacred in all our memories—by the playing of Thomas and his orchestra. Steinway Hall is gone! Happily for us, happily for the city of New York, although the hall is gone, William Steinway remains. [Cheers.] I have the great pleasure, gentlemen, of presenting to you Mr. Steinway, hoping that he will indulge us with some vein of reminiscence.

Mr. William Steinway's Speech.

MR. PRESIDENT AND GENTLEMEN—While thanking our president for the kind words he has uttered in reference to my humble self, I am somewhat embarrassed to be the successor—to follow two gentlemen with their God given oratory, their wonderful ideas couched in most elegant language, so true and so sympathetic—gentlemen who have not only a national but an international reputation, like our worthy friend Mr. Curtis and that great and gifted man Mr. Parke Godwin. I will therefore confine myself purely to personal reminiscences, of which I am the more able to speak, as I am probably the oldest personal friend in this room that Mr. Thomas has.

My recollection carries me back forty-one years, when he and I were boys of fourteen or fifteen years of age. I remember, when in the old Astor Place Opera House, long since turned into a library, I heard that wonderful singer, Alboni. Gentlemen, I was at that time an apprentice, earning the princely sum of \$3 a week. I was very musical—in fact my family, when they came to this country, held a great council of war as to whether their William Steinway should be a great music master or a piano manufacturer. Fortunately for music it was left to me to decide and I chose the business of a piano manufacturer, for I am afraid I would have made a poor musical conductor. As I say, I was musically inclined, and even then, forty-one years ago, there were managers who were very glad to get respectable deadheads. I was placed on the deadhead list in the Italian Opera, and with great alacrity I availed myself of those privileges. [Great laughter.]

Gentlemen, that is the reason why for forty-one years I have been so kind and considerate to deadheads. [Renewed



MR. WILLIAM STEINWAY.

laughter.] I remember, just forty-one years ago, in the Astor Place Opera House, my attention was called to a very young, rosy cheeked fellow who distinguished himself by a tone from his violin which seemed to be as large as any three ordinary violins together—a purity of tone, wonderful, and with elegant, graceful bowing, which fascinated me. And that young man I refer to is to-night our honored guest, Theodore Thomas. [Loud cheers.]

I saw and heard him again in Italian opera in the fall of 1850, when Jenny Lind came, remaining with us two years. Then in the fall of 1852 Mrs. Henriette Sontag came, who at the age of forty-nine years achieved her triumphs at Niblo's Garden. He grew on me, I am free to say, as a man, and as one of the greatest conductors the world has ever seen. In 1854 I became personally ac-

quainted with him, and in 1855 he and William Mason, Matzka, Bergner and Mosenthal formed that wonderful quintet, who were so indefatigable and enterprising that they paid their expenses out of their own pockets. Their home was Dodworth Hall, just above Grace Church, on Broadway, and there they laid the foundation of classical music in New York. It went forward, carried by the press, carried by the voices of our musical enthusiasts, and from that small plant grew the musical tree which now pervades America from the Atlantic to the Pacific.

Now, gentlemen, I remember distinctly when in the fall of 1855 Bergmann was elected the conductor of the great German Song Festival of that year. He afterward became the conductor of the Harmonic Society, the rehearsals being held in the same place. I was one of the tenor singers, and remember when Bergmann fell sick for two or three weeks a substitute was sent, a young man who, with his indomitable will and wonderful ear and energy had delighted us. That young man, at that time twenty years of age, demonstrated to us that he was a magnificent chorus conductor, as well as solo violinist, and that man is our honored guest of to-night, Theodore Thomas. [Loud cheers.]

In 1857 the Brooklyn Philharmonic was started in the old Athenæum, near Atlantic avenue and Court street, and that glorious institution has been carried on since 1862 with Theodore Thomas as conductor. It has shown a great self-sacrificing spirit all this time, and it has made that institution so great that anyone might be proud of it. It stands to-day unsurpassed in the wide world for finest programs, excellent performances and first-class appreciative audiences. We come to the year 1868, when Theodore Thomas essayed to give concerts at Central Park Garden, at that time out of town, but which to-day is in the geographical centre of our great city, and where under the great and good patron of music (turning to Mr. Carnegie)—I am glad he is here to night with us—it has met with such a magnificent endowment at Mr. Carnegie's hands, for you can call it nothing else.

You will agree with me that our friend Mr. Carnegie, full of love and vigor, has done a great deal for music, and has done so much to make that grand and model institution, the great Music Hall, soon to be inaugurated, a lasting and great one.

Now, I return to Mr. Thomas. It has not been all sunshine with Mr. Thomas. He has had many a hard struggle. No one is more able to tell about the facts than I, and I will give you a few of them relative to his trials and struggles. Mr. Thomas possesses great perseverance and energy. I remember when he took a splendid trained orchestra to our large cities, all over this great country, when only up to that time New York and Boston had enjoyed a first-class orchestra.

Gentlemen, it was a great and novel enterprise, and he deserved all the credit for it. I will not dwell at length on it, but let me in a few sentences tell you what he did in those years when the love for music was not so widely distributed as it is to-day. In 1871 a tour had been arranged all over the United States by Mr. Thomas, who had been in 1869 and 1870 all over the country with his splendid orchestra. It was an immense triumph. I remember they had all the tickets sold in advance, but when they arrived in Chicago in 1871 the whole city was in flames, consequently no concerts, and the money had to be returned. When they arrived in St. Louis the shock had been so great that there were no audiences there for them nor in other Western cities involving a disastrous failure. In 1872, when that great artist, Anton Rubinstein, arrived Mr. Thomas made a second tour. Again it was a terrible failure, for the epizootic had disabled all the horses in the large cities. In 1873 the panic prevented a success. In 1874 he started on a tour and he arrived at every place a day too late, the railroads and cities being snowed up when he arrived. The result would have disheartened an ordinary man, but Mr. Thomas was artistically extraordinary and was a man of great energy. He would not give up the ship. He made a confidant of me of his troubles, and if I were to tell some of them he might not like it, but I may say one or two things which perhaps may not be out of place and for which he will forgive me.

Mr. Thomas had through these continued misfortunes incurred a great many debts; he had judgments against him, but he had always paid his musicians and artists. [Cheers.] In the summer of 1877, when everything looked blue and dark, he held a consultation with me. I told him that he might as well stem the Niagara River as to try to pay those debts, and advised him to go through bankruptcy, as the United States bankruptcy law would expire by September 1. He spurned the advice. He grew angry and said: "Mr. Steinway, did I not know you as a true friend, I would never speak to you again. You don't know Theodore Thomas yet. I shall work the nails off my fingers, but I shall satisfy everybody in an honorable way." [Cheers.] I told him: "Well, friend Thomas, I bid you godspeed and I shall help you all I can."

Gentlemen, he again commenced, he fought, he denied himself everything, and through God's mercy and in seven years he became a free man in an honorable way. [Loud cheers.] Now, gentlemen, that is the secret of my devotion

to Mr. Thomas, whom I not only admire as a great conductor and program maker, but also for his sterling integrity as a man.

Now, then, gentlemen, a great many causes have occurred whereby it has been impossible for him to give the number of concerts he ought to have given with his matchless orchestra. One of them was the advent of the grand German opera, which divided the already limited circle of patrons of good music, to listen to great singers and admire scenic effects.

Gentlemen, there are many more things that have delighted us, of which I need not now speak; but, Mr. Chairman, we are going to lose Theodore Thomas for New York, and let us all hope that it will only be temporary. And while we regret our loss, let us take consolation in the fact that the great first-class orchestras have heretofore been confined to the cities of New York and Boston we rejoice that Chicago is now to have the privilege of having one, and we wish her well. She is to have the great Columbian world's fair, and while we are disappointed that we did not get it, we, as cosmopolitan Americans, ought to do all we can to make it a grand success. With Mr. Thomas, Chicago and her world's fair will have an orchestra second to none in the wide world, and thus in the matter of music success is assured. We bid friend Thomas godspeed; his thoughts will often be with us.

Let me repeat to you the words of one of the greatest authorities, for even judges on the bench look for precedents and authorities, just as my friend Judge Van Brunt, at the end of this table, Chief Justice of the Supreme Court, would require them. Now, one of the greatest authorities on music is certainly Anton Rubinstein. He came in the fall of 1872. We know that he and Mr. Thomas became fast friends; that he played to the baton of Mr. Thomas, and among others Rubinstein's great orchestral works were performed. When, just eighteen years ago, Mr. Rubinstein took his leave he said to me: "Friend Steinway, I have been dragged all over this country of yours, giving a concert once a day and twice on Saturdays. I have played 225 times, but I take away with me one reminiscence, and that is, little did I dream to find in America the greatest and finest orchestra in the wide world. I have been in Munich, Brussels, Amsterdam, London, Paris, Vienna, Berlin and in all the great European art centres, but never in my life have I found an orchestra and a conductor so in sympathy with one another, and both of which followed me as the most gifted accompanist on the piano can follow a singer." There exists but one orchestra of sixty or eighty men which plays so perfectly and which is known as the Imperial Orchestra of Paris, which was created by a decree of the French Senate in the days of the first Napoleon in 1808, and where only trained artists are taken and engaged for life, and where they have twenty or more rehearsals to one performance to insure absolute perfection, and then Mr. Rubinstein added: "They play as perfectly as the Thomas Orchestra, but, Mr. Steinway, they unfortunately have no Theodore Thomas to conduct them." [Loud and prolonged applause.]

THE PRESIDENT—Gentlemen, my friend upon my left is a man of peace; he seeks the concord of the race and the harmony of this world with the other. And yet he belongs to a profession which is not entirely free from jars and discords, as those of you who are in the habit of reading the daily papers of the present day have discovered. Even in the peaceful purlieus of the church the storms of the world will sometimes penetrate. I am speaking of the Rev. Dr. Brooks, who is not, I will tell you frankly, one of the running brooks spoken of by Shakespeare. Far from that; he is a Brooks that I now call upon to "stand and deliver."

The Rev. Arthur Brooks' Remarks.

After thanking the company and the chairman for their warm welcome, Mr. Brooks said that the uppermost thought in his mind was the small number of persons who were present as compared with the great number of those who would like to be. They therefore would have to consider themselves in the light of representatives and say farewell to Mr. Thomas for the vast number of his admirers, for the large multitude which Mr. Thomas had perhaps not reached to his own knowledge, but had decidedly reached them through his educating influences. He was not entirely in sympathy with the pessimistic and sad tone which had characterized some of the speeches. He felt rather like singing a psalm than a dirge. He would desire to send the great leader away, not with any sense of discouragement, but rather with a feeling of the deepest joy for all that he had accomplished and the highest anticipations for all that he was to accomplish in the future.

All men had felt the magic power of his wand, and he was sure that Chicago would be happy in the possession of the treasures which would fall from the caskets of Mr. Thomas. He then proceeded to discourse upon the moral force of Mr. Thomas' example, and rapidly and eloquently reviewed his attain-



REV. ARTHUR BROOKS.

ments as a leader and the great good accomplished by him for all classes of people. His standard was always high and Mr. Thomas had never lowered it. [Applause.]

THE PRESIDENT—Gentlemen, Steinway Hall has already spoken of its successor and given the right hand of fellowship to Mr. Carnegie, and there remains nothing more for me than to ask Mr. Carnegie to rise to his feet and do the same. [Cheers.]

Andrew Carnegie's Remarks.

MR. CHAIRMAN AND GENTLEMEN—First let me congratulate the speakers of this evening. I have attended many dinners in various parts of the world and I am free to say that I have never heard speaking of such a uniformly high order as that which has characterized this banquet. I think we should have been guilty of the basest of all crimes—ingratitude—if we had failed to attend this farewell banquet to Mr. Thomas. But while all of you here have cause to be grateful to Mr. Thomas, yet I make bold to doubt if there be any man who has much cause to be grateful to him than I myself. The first orchestra worthy of the name that I ever heard in this country, and with few exceptions the only one I ever heard in my life, was the orchestra of our distinguished guest. [Cheers.]

The first time I heard Mr. Thomas was in the Central Park Garden. Everything was characterized by republican simplicity, but he got very close to nature, for there were green trees and the sky above—elements which fit with music. There I was for the first time admitted to that avenue of pleasure, of enjoyment and of elevation which I thank the fates I have had the privilege to tread ever since. Sir (turning to Mr. Thomas), I have followed you, step by step, from small beginnings up to the great and noble fame that you now enjoy. I have not had the pleasure of seeing your face as often as I should like, but I have been com-



MR. ANDREW CARNEGIE.

pensated by a back view. I have seen that head often, and that whitened spot grow wider and wider [laughter and cheers]; but if there be a spot on your crown, there is no spot on the crown which we award you to-night.

The speaker then indulged in a few pleasant encomiums in reference to the New York Philharmonic Society and requested Mr. Hyde, its president, to take his seat at the head of the table, which Mr. Hyde, at the solicitation of the chair, did. Concluding his remarks, Mr. Carnegie stated that he shared the sentiments of Mr. Brooks. Every cloud had a silver lining. Genius was not satisfied with an easy position. Mr. Thomas had sown the seed and the harvest had come. He did well to go West. His labor here perhaps was done, and Chicago needed him. He did not think Mr. Thomas would ever return to

New York. It was not the custom for the hero to turn back. He always went forth. He thought New York should be glad that Chicago had risen to the height of choosing Mr. Thomas. The good wishes of his friends would always follow Mr. Thomas wherever he went. [Cheers.]

Judge Van Brunt's Remarks.

The president then introduced Judge Van Brunt, of the Supreme Court, who, after indulging in a few pleasant reminiscences about the coming of Jenny Lind, said: "My recollections have been also refreshed by the remarks of Mr. Parke Godwin, because the court over which I have the honor to preside has been very much vexed with the question as to how much Mr. Godwin and his associates should pay for the pleasure of having American opera in this country."

The judge then referred to the early chamber concerts in Irving Hall and the symphony concerts in Steinway Hall. He also referred to the cheapness of admission to great operas, and said: "In conclusion I can say I heartily wish godspeed to our distinguished guest in the new place to which he's going, but I hope he will not forget the place where he has made his reputation."

Remarks of Montgomery Schuyler.

The president then introduced, in a few graceful sentences, Montgomery Schuyler. Mr. Schuyler said in part:

GENTLEMEN—I have much diffidence in getting up to respond to this invitation, because I have really not done any work, at least any more than any other of the members of the committee. When we heard that Mr. Thomas was going to Chicago we felt like those boys who, as the story runs, were out in a boat and in danger of being drowned; they could not pray or sing a hymn or preach a sermon, but as they felt that something *must* be done they proceeded to take up a collection. [Laughter.] So when we heard that Mr. Thomas was going to Chicago we felt that something *must* be done. So we took counsel with Mr. Steinway and decided to have this dinner. But here I must say Mr. Mahnken is entitled to the honor of getting up this entertainment; I waive all my claims in favor of him, for he supplied us with the names of the friends and admirers of Mr. Thomas, and the result is this dinner.

I can say that while I know every man here feels a personal indebtedness to Mr. Thomas, yet I am certain no one feels it more deeply than I do. My first acquaintance with Mr. Thomas was when he gave a series of concerts in the old Terrace Garden about, I think, a quarter of a century ago; my recollection of him then, as you can see, does not extend back to the mists of antiquity. [Laughter.] Then he led with his violin in hand, a thing, I am sorry to say, he is not able to do now. Those were the days in which the overture to "Semiramide" was considered to be a scientific performance which it was a credit to appreciate. [Laughter.] There used to be a little notice on the program that at the concert on Thursday the second part would be devoted to music of a higher order than usual—movements of symphonies, classical overtures, &c. It was there I first learned what Mr. Godwin has well called this modern music.

Mr. Schuyler concluded with a graceful tribute to Mr. Thomas' powers in "keying up" the standard of music and felt that they could not honor him too much.

THE PRESIDENT—Gentlemen, all the speaking thus far has been from this side of the table, and I think, from the number here, that we ought to have at least one voice from the other side. If Mr. Andrews will be that voice, I am sure we will all be delighted to hear from him.

Remarks of W. S. Andrews.

MR. CHAIRMAN—While I am a great lover of music, nature has denied to me either ear or voice. But I am one of those who have admired Mr. Thomas, have appreciated his great work and enjoyed the delightful concerts he has given. I do not feel—not being a musician and having nothing in common with musicians except my great love for music—I do not feel adequate to present any testimonial to him on this occasion other than my gratitude. I feel that I am a representative of those whom Dr. Brooks has referred to—the great number who are absent. It is a privilege for me to be here to represent those who appreciate, admire and love music, and who revere and respect Mr. Thomas as a great leader and a great teacher. And as representing those who think thus, those who are absent, I desire to contribute my part toward the testimonial of laudation that has been bestowed rightly upon him to-night. [Applause.]

THE PRESIDENT—It is well to remember that Mr. Thomas has been for a long time connected with the Philharmonic Society of Brooklyn. It has been a sister society to the one of which we all know in New York, and it seems to be but fair that before we part we should hear from them. Mr.

Hyde, its president, is present this evening, and I certainly think this occasion would be incomplete if we did not hear from him.

Remarks of Mr. Hyde.

At this late hour I can say but a few words. I consider it my privilege to have been a contemporary and a fellow citizen with a great man—Theodore Thomas. We sometimes read of those who have achieved greatness, but usually they live a thousand miles away or lived a hundred years in the past. But to-night we honor one who has been for thirty-five years a great man and a contemporary with us. [Applause.] We have had the privilege of an education, of gaining a knowledge of musical art under his baton here in the city of New York. We often here the word classical used, and I think it is a word that is much abused.

We acknowledge those things to be classical which are of the highest rank in art or in literature. We recognize Shakespeare and Goethe as classical in literature; Michael Angelo and Raphael as classical in art; Bach and Beethoven as classical in music, but we should not forget the classical in interpretation. I believe that under Mr. Theodore Thomas we have had that experience and know what it is to have presented to us what is classical in interpretation; that which was to be an education and a model for all succeeding time. Now, gentlemen, we have met together to bid farewell to Mr. Thomas, but while we lose him there are some things that we cannot lose. We cannot lose the education of the past thirty-five years; we cannot lose the memories of the delightful occasions on which he has revealed to us the secrets of the masters in music; we cannot lose that high ideal which he has given to us in a devotion to art without fear or favor. All these shall remain our eternal and imperishable possessions, and while we bid him godspeed—farewell—we glory in the fact that he leaves us only to lead in our national quadricentennial celebration in Chicago. [Cheers.]

THE PRESIDENT—Gentlemen, our symphony farewell seems to approach its end. As for myself, I am thinking a little of Byron's lines: "Farewell! A word that must be and hath been; a sound that makes us linger—yet farewell." We shall have to say it sooner or later. I think we had better say it now while our hearts are full and while we are conscious of everything that has been said this evening. It has been marked with that deep, heartfelt sincerity which is the distinction of Theodore Thomas, both in his feelings and in his mastery over his orchestra. On your behalf, gentlemen, as the final word on this occasion, I say to him "Good-bye, good-bye! Come again!" [Cheers.]

The company then separated.

John Mahnken.

To mention Theodore Thomas without mentioning his able and energetic manager, Mr. John Mahnken, would be hardly just. The success of the dinner largely depended on Mr. Mahnken's efforts, so we present an excellent likeness of the gentleman.

Mr. Mahnken has Mr. Thomas' interests always very



MR. JOHN MAHNKEN.

much at heart; he has labored for the great conductor unremittingly, and so long has his name been associated with that of Mr. Thomas that we will not be making a shrewd guess when we say that Mr. Mahnken will probably accompany Mr. Thomas to Chicago.

WALTER DAMROSCH SAILS.—Immediately after the May Festival Walter Damrosch will sail for Europe and will not return until next fall. Mrs. Walter Damrosch will spend the summer with her parents, Mr. and Mrs. J. G. Blaine, at Bar Harbor.

CONSERVATORY CONCERT.—The pupils of the Grand Conservatory of Music are to give a concert the fore part of next month at Chickering Hall under the leadership of Dr. E. Eberhard, president. Many prominent local artists are to assist.

PETER TSCHAIKOWSKY.

WITH peculiar pleasure we present to our readers in this week's issue an excellent likeness of Peter Illitsch Tschaiowsky, the great Russian composer, who arrived in this city last Sunday on the Bretagne.

THE MUSICAL COURIER warmly espoused the cause of this composer long before the general press or public here discerned any excellence whatever in his work. His daring originality, native color, gorgeous orchestration and deft handling of poetic ideas have placed him in the van with the three or four of living composers whom the world has agreed to call great.

THE MUSICAL COURIER, let it be remarked *en passant*, has ever been the *avant courier* of not alone Wagner but such talents as Tschaiowsky, Dvorák, Brahms, Saint-Saëns and Rubinstein. Dr. Hanslick gives in a late number of the "Neue Freie Presse" some interesting passages from an autobiographical sketch of the Russian composer.

In the beginning it appears he was a great lover of Rossini and Bellini. The love for German music came to the young Russian soon after from a different quarter.

He began to take lessons from Rudolph Kündinger, a pianist settled in St. Petersburg, who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment Tschaiowsky's prejudice against German music soon began to give way, and a performance of Mozart's "Don Giovanni" came to him as a revelation, almost as it did to Gounod. "It is impossible to describe the delight, the rapture, the intoxication, with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters Mozart is the one to whom I feel myself most attracted. So it has been with me up to the present day, and so it will always remain."

As yet Tschaiowsky had no idea that music was to be the business of his life; he had passed through the law school, and served for three years as an under secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity toward the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical writers.

On leaving the conservatoire in 1865 he was at once appointed professor of composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became profoundly attached and to whose memory he dedicated the fine piano trio in A minor, op. 50. For eleven years he continued to hold the post of teacher of composition, a period of his life which he now looks back upon with horror, so painful to him was the task of teaching.

In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works. Rubinstein, through his transcendent ability as a pianist, is far better known throughout Europe; but in the native land of the two composers the works of Tschaiowsky are, on the whole, far more popular than those of Rubinstein.

Tschaiowsky has been a busy composer. His more important works include nine operas and ballets, five symphonies, symphonic poems, concertos and lesser works for orchestra, and chamber music. Tschaiowsky's new opera "Pique Dame" was produced at St. Petersburg on December 19.

The opinion of Mr. Arthur Pougin (*vide* supplement to Fétis' "Biographie Universelle des Musiciens") is expressed as follows: "Mr. Tschaiowsky is one of the most highly gifted and interesting of the artists belonging to the young musical school of Russia. Of somewhat undecided spirit, perhaps, and a little too much imbued with the vexatious ideas which for a quarter of a century have exercised so many minds, his rather cloudy eclecticism has, no doubt, prevented him from giving us the full measure of his worth."

"This is why his originality has not yet declared itself in a striking fashion, and why his works, unequal in character and inspiration, are noticeable sometimes for qualities truly exquisite—witness his fine piano concerto and his beautiful vocal melodies, so taste-

ful and original—sometimes by a kind of willful obscurity, by a style forced to excess, by a fantastic-ness purposed and vexatious, which make the comprehension of them difficult and the hearing of them fatiguing. * * * But none the less it remains that Mr. Tchaikowsky is a very remarkable artist, a learned and often inspired master of all the secrets of his art, knowing and using in a surprising manner the resources of the orchestra, and open only to the charge of sometimes sacrificing the ideal side of music to the search after wild and massive effects."

Mr. Tchaikowsky, who is stopping at the Normandie, will conduct his own compositions at the May Festival in this city next week.

New York State M. T. Association.

THE third annual assembly will be held at Utica, Tuesday, Wednesday and Thursday, June 30 and July 1 and 2.

The following prominent teachers and artists will be heard in essays, concerts and recitals:

Essayists.—Past president, C. W. Landon, Claverack; Edward Dickinson, M. A., Elmira; Sumner Salter, New York; Wardner Williams, Alfred Center, C. A. White, Albany; Miss J. Etta Crane, Potsdam; Gerrit Smith, New York.

Vocalists.—Mrs. Helen Maigille, Brooklyn; Miss Kate Tyrrell, Batavia; Miss Esther Butler, New York; Miss L. M. Beebe, Kingston; Miss Adelaide Forsman, New York; Miss Gertrude Stein, Albany; Chas. H. Thompson, Brooklyn; Tom Ward, Syracuse; W. R. Williams, Brooklyn; Harry Pepper, New York.

Pianists.—Wm. H. Sherwood, Chicago; Mrs. Clara Thoms, New York; R. Hansman, New York; Pierre Douillet, New York; Herman Carri, New York; Miss Bertha May Cooke, Utica.

Violinists.—Ferdinand Carri, New York; Jas. Paddon, Utica; Miss Webster, Rochester.

Harpists.—Miss Elizabeth Sloman and H. C. Mecklem, New York.

Saxophone.—Miss Bessie Mecklem.

For organists, see advanced program.

Organizations.—Philomethan Quartet, Buffalo, J. de Zielinski, director; surplused choir of Grace Church, Utica, and a choir from Syracuse; Gloversville Choral Society and the Utica Special Chorus, directed by Mr. A. L. Barnes, and a choir from Rochester.

Musical Items.

HELEN HOPEKIRK.—Helen Hopekirk, the pianist, who plays in concert to-morrow in Baltimore, sails for Europe next Saturday.

GUILLE'S SUCCESS.—Guille, the tenor, who has been winning honors in San Francisco, has returned to New York city. Mr. Guille will sing in the Pittsburgh and Springfield festivals.

NAPLES.—"Carmen" and the "Cavalleria" were the operas mostly given at the San Carlos—thirty-nine times respectively. Receipts for the above were 460,000 frs.

BORELLI.—Medea Borelli, the celebrated dramatic soprano, was married April 25 in Florence.

ELLA RUSSELL.—Ella Russell, now singing with such immense success in Varsovie and Hungary, has been approached, we understand, by Abbey & Grau, but her figure of \$1,000 per performance rather bars her appearance in this country. What a pity!

A NEW OPERETTA.—A new operetta of Audran's, "l'Oncle Cilestin," was produced lately at the Menus Plaisirs with great success.

A NEW OPERA.—Spiro Samara, composer of that quite charming opera "Flora Mirabilis," produced his latest work, "Lionella," at La Scala, Milan, toward the end of the season at that theatre. It was a most lamentable failure.

A TREAT.—The following operas were given at the Scala during its winter season:

"Cavalleria Rusticana".....	23 times
"Cid".....	14 "
"Lohengrin".....	11 "
"Candor".....	10 "
"Orpheus".....	1 "
"Lionella".....	1 "

The season closed April 8 with "Lohengrin."

LUIGINI.—Alexander Luigini, of Lyons, appears to be the chef d'orchestre most likely to succeed Vianesi at the Grand Opera House, Paris.

HIS FATHER'S SON.—A son of Ole Bull, said to have inherited his father's talent as a violinist, will pay America a visit in September, and will probably be heard in a number of concerts here early in the fall.

A REPORTED ENGAGEMENT.—The matrimonial engagement of Miss Attalie Claire, a young American comic opera singer, with one of the sons of the Marquis of Salis-

bury, is rumored. We would like to learn the Premier's views on this subject. They must be forcible.

A DANISH SYMPHONY.—The Danish composer and conductor, Mr. Victor Bendix's symphony "Fjeldstigning" was successfully played in Copenhagen, conducted by the composer.

SIGRID FOR PARIS.—Miss Sigrid Arnoldson, who appeared at the Paris Grand Opera two or three seasons ago, has been engaged by Mr. Carvalho for the Paris Opéra Comique.

A \$200 PRIZE.—The Quartet Society of Milan offers a prize of 1,000 liras for the best piano sonata in an open competition.

For a Chorus of the Nation.

MUSIC lovers are anxious to make the most of the opportunity afforded by the forthcoming world's fair for the purpose of advancing their art by employing it as a pre-eminently fit medium for the triumphant celebration of the event which is to be marked.

The latest suggestion, which is cordially indorsed by Theodore Thomas, is to form a national choral union, embracing the best singers of every State, to include not less than 5,000 voices and not to exceed 10,000. Each State would be expected to establish an organized chorus, trained by its own director, its size to be proportionate to the population of the State. These would be united under one head into the grand national chorus, which would take part at the fair in a great festival of song that might be continued for five days or a week.

The plan contemplates an early organization of the State choruses, so that they might have ample time for preparation and arousing interest in the festival, while by public performances they might raise the money required for their expenses, each State being expected to defray the cost of the music, &c., of its own chorus.

The ultimate object of the plan is the establishment of a permanent national chorus, which by periodic festivals of a similar character would arouse a mutual interest in music of the best kind throughout the country and furnish an education in the art that would be of incalculable benefit.—"Commercial Advertiser."

Music in Toronto.

TORONTO, April 24, 1891.

Editors Musical Courier:

MY correspondence is so far behindhand that I hardly know where to pick it up. Pressure on my time must be my excuse. I find that I have sent you no account of the last concert of the Toronto Choral Society and the Toronto Symphony Orchestra, which was a combination affair and took place under the baton of the conductor of both organizations, Mr. d'Auria, on March 12. The solo vocalists were Mrs. d'Auria, soprano; Miss Dick, contralto; Mr. H. M. Blight, baritone, and Mr. E. W. Schuch, bass. The program was:

March, "La Reine de Saba".....	Gounod
Air de Ballet.....	Chaminade
(Arranged by d'Auria.)	
Overture, "Der Freischütz".....	Weber
Cantata, "Melusina".....	Hofman
Overture, "Egmont".....	Beethoven
"Hail Columbia".....	d'Auria
Extravaganza Waltz.....	Strauss
"Song of the Vikings".....	Faning

The Choral Society had only very recently come to the hands of Mr. d'Auria (Mr. Edward Fisher was the previous conductor), and it was evident that the chorus had not accustomed themselves to the very marked difference between the styles of the two conductors. Making allowance for this, however, they sang very well indeed. A couple of choruses in Hofman's cantata, and especially Faning's "Song of the Vikings," were strikingly successful. A complete season under Mr. d'Auria's baton may be relied upon to put both conductor and chorus thoroughly *en rapport* with each other.

The Symphony Orchestra completed its season's work with this concert. I have already written so much about the organization that I hardly feel called upon to do more than state that the last state of its condition is a vast improvement upon all previous stages. Their playing was a treat in the concert under notice, and there can be no doubt of the popularity of the scheme in public estimation.

Mrs. d'Auria, the charming wife of the very able conductor, was hardly in her best vein—a cold or something bothered her. However, her pluck is equal to any mortal thing and her naturally fine voice and skillful training carried her triumphantly through the principal part of "Melusina," to the extreme satisfaction of her audience.

Of amateurs and the dead it is well to speak kindly, or not to speak at all. Those failing to see this point will have forgotten the program.

Mr. H. M. Blight as "Raymond," in "Melusina," had a lion's share of the best music in the work and scored several brilliant points. The solo "Since You Demand It" was most excellently sung and won well earned applause.

The cantata admits of hardly any opportunity for the part taken by Mr. Schuch. Such as it was, however, he made the most of it, and his rich bass was displayed to the utmost advantage.

Taken all in all, the concert gave great satisfaction. The combining of the two societies was a happy thought and one which must have been mutually advantageous.

THE PHILHARMONIC CONCERTS.—Instead of giving two regular concerts far apart, as is their custom, with perhaps the best available artists for the first and second-rate artists for the next, the Toronto Philharmonic Society this season concentrated their energies and capital and gave their two concerts on consecutive evenings—April 6 and 7—and secured their "stars" for both. Provided the luminaries are bright enough, this strikes me as being by far the best plan, and the great success of the concerts indicates that the public approve of it generally.

The works given were Mendelssohn's "Elijah," Massenet's "Eve" and a miscellaneous program, of which details will be given further on.

The chorus numbered some two hundred and seventy-five carefully balanced voices of excellent timbre. There were fifty-three instruments

in the orchestra, a Knabe piano and a Mason & Risch vocalion. It would be hypercritical to find fault with this combination or the resultant ensemble. The soloists were, for "Elijah," Mrs. Anna Mooney-Burch, of New York; Mrs. J. C. Smith, Miss Mortimer, Mrs. Leach, Mrs. Parker and Mrs. Shilton, sopranos; Mrs. Dunbar-Morawetz, Miss Bonaill, Mrs. Petley and Miss Williams, altos; Mr. Douglas Bird and Mr. Harold Jarvis, tenors; Mr. Charles Santley ("Elijah") and Mr. E. W. Schuch, basses. The Mozart Quartet were among the soloists.

In engaging Mr. Charles Santley, baritone, the leading exponent of the part of the Prophet Elijah in England, the Philharmonic showed the same commendable spirit of enterprise which has always distinguished them. Mr. Santley, even at the age of fifty-six, as his advance pamphlet announced him, is an expensive article of commerce, if I may use the term, but his reputation, the magnificent voice which he has possessed and his great art which still exists and may well be taken as a model, all serve to cause the golden stream to flow in with gratifying fullness—at least in this country.

It has struck me as being singular that instead of going to New York first and there securing the judgment of the principal city in America (which would have been more or less accepted as a criterion by every other city), New York is announced as almost last on his tour. The press of that city, of course, would be very critical, but there may have been other and good reasons than those which are suggested by this thought.

However, *revenons à nos moutons*. I will not be expected to give details about so familiar a theme as "Elijah." The oratorio could hardly be performed other than well, seeing who were its interpreters (Mrs. Anna Busch is well known to you), and the only point really calling for remark was the conducting of Mr. F. H. Torrington, whose musical home is pre-eminently that of the great oratorios and whose familiarity with the traditions attached to them was never more fully revealed than in the performance under mention.

The second concert had for its first part Massenet's "Eve" and a miscellaneous program, as follows:

Overture, "Ruy Blas".....	Mendelssohn
Orchestra.....	
Song, "Slumber, Sweet Child".....	Wagner
Mrs. Anna Burch.....	
Song, "O, Ruddier than the Cherry".....	Händel
Mr. Charles Santley.....	
Cornet solo, "Chanson d'Amour".....	Isemann
Mr. H. L. Clarke.....	
Trio, "This Magic Wave Scarf" ("Mountain Sylph").....	John Barnett
Mrs. Burch, Mr. Bird and Mr. Santley.....	

Mrs. Anna Mooney-Burch took the titular rôle in "Eve" and gave great satisfaction with her singing, which exhibited a charming sensibility and refinement of style. These advantages, together with a most graceful personality, constituted her an ideal "Eve." Mr. Santley took the part of "Adam" with all the admirable effect which might be expected of him. The part of the "Narrator" was very well sung by a local tenor, Mr. Douglas Bird.

The work of the chorus and orchestra was all that could be desired.

As to the miscellaneous part of the program the "Ruy Blas" overture was very fine indeed, and creditable exceedingly to the conductor, Mr. Torrington, and all engaged under him.

The songs by Mrs. Burch and Mr. Santley, the cornet solo by Mr. Clarke, and the concluding trio were all highly appreciated by an audience bent upon getting full value in the way of encores.

Toward the conclusion of the concert Mr. John Earls, president of the society, announced that both Mrs. Burch and Mr. Santley would appear again in Toronto in a Philharmonic miscellaneous concert May 19. This was received with great applause, and no doubt a royal reception will be given when the date arrives.

HELEN HOPEKIRK'S RECITAL.—Mrs. Helen Hopekirk gave a charming piano recital in Association Hall, Saturday afternoon, April 11. This most accomplished artist is, of course, well known to you and I need not rhapsodize over her playing. Her program was of a popular order and one eminently calculated to enlist the sympathies of her audience. One and all of these were delighted. Mrs. Hopekirk was very ably assisted by Mr. Harold Jarvis, tenor, and Mr. W. Edgar Buck, basso.

The very large audience was present on the invitation of Messrs. Gourlay, Winter & Leeming, the new and enterprising piano firm of this city.

TORONTO VOCAL SOCIETY.—This society's second and final concert for the season took place at the Pavilion on Tuesday evening, April 21, Mr. W. Edgar Buck conductor. The chorus of 150 is one of the most effective bodies of voices that I have heard in Toronto, the sopranos being clear, true and ringing in quality, the tenors exceptionally pure and telling, while the bass were rich, deep and resonant. The contraltos only interfered with a perfectly satisfactory balance; they were not as strong as they should have been.

The program was rather too long to be given in detail, now that your columns are so crowded.

Generally speaking, the singing of the chorus was good throughout, so satisfactory in fact that Pinsuti's "Rhine Raft Song" and Adolphe Adams' "Comrades in Arms" gained encores. Frederic Archer's "Kate Dalrymple" and Gounod's "Come Unto Him" were equally well sung, but as compositions they were not so "popular" as the others. In Brahms' "Lullaby," one of the gems of the program, the voices dropped one full tone, but this was the only slip and might easily be forgiven.

Mr. Harold Jarvis, a local tenor, sang Lohr's "Margarita" and Burns' "Aiton Water" and was recalled for both. Mr. Franz Wilczek, the violinist, is probably well known to you. He created a very agreeable impression by the delicacy and finish of his playing, and although not a great artist in the strict sense of the term he was undeniably a valuable acquisition to the program.

Of Miss Clementina De Vere it is hardly necessary to write at length, so familiar is her work to all New Yorkers. She sang the romanza from Verdi's "Aida" and the "Shadow Song" from "Dinorah." Her reception was as flattering as she could possibly have desired, and, needless to say, she was recalled for each number.

The Vocal Society, under its new conductor, Mr. Buck, has made a decided success this season. Overflowing houses have been the rule. They have caught popular good will by having strong attractions in the way of vocal and instrumental soloists. This policy continued, together with the maintenance of the present choral efficiency, will plant the society on the very bed rock of stability. Next season will tell the tale.

MR. LOUIS C. ELSON LECTURES.—I regret to say that the call of duty elsewhere prevented me from attending Mr. Elson's musical lecture, which took place on the same evening as the Vocal Society's concert, April 21.

Apart from local newspaper reports, rumors current are to the effect that the lecture was extremely interesting and instructive and that Mr. Elson's originality and scholarly attainments were highly appreciated by the audience present. Messrs. O. Newcombe & Co., piano manufacturers, were instrumental in introducing Mr. Elson to Toronto.

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THE MUSIC TRADE.

The Musical Courier.

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ESTABLISHED JANUARY, 1880.

No. 584.

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PER INCH.

Three Months.....	\$20.00	Nine Months.....	\$60.00
Six Months.....	40.00	Twelve Months.....	80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, APRIL 29, 1891.

THE failure or collapse of a piano manufacturing business injures the business of piano manufacturing. The failure or collapse of a music journal injures the business called music journalism.

WE have just heard the following from the Shaw Piano Company, of Erie, Pa.: "We are about to open in elegant shape in the city of Pittsburgh, and we are happy to say our business is very prosperous."

THE control of the Knabe piano in Cleveland is in the hands of the B. Dreher's Sons Company, who have the agency for Northern Ohio, and who are doing a large trade with this, their leading instrument.

ANOTHER new stock company has been incorporated. This time it is the W. S. Stratton Music Company, at Sioux City, Ia., who filed their articles of incorporation with the Secretary of State on the 21st. The capital stock is \$10,000. They want pianos and organs.

A. H. RINTELMAN & CO., of Chicago, advertise in the Sunday "Inter-Ocean" of that city a "grand clearing sale" of 72 pianos, "of all denominations," whatever that may mean, in order to make room for two carloads of Shaw pianos. The Shaw is apparently booming out West, and it is only natural that it should, because it is a mighty good piano.

IN a quiet way, befitting the character of its birth-place, the Lester piano, of Philadelphia, is going along winning new friends and making more business and satisfying all parties concerned. The company find no difficulty in selling all they can make, and that's about all a man can wish for so far as the extent of his business is concerned.

NEWBY & EVANS again.
Well, you all know about Newby & Evans, don't you?

If you don't you should lose no time in finding out. It's easily enough done, too.
Write to them.

THERE were a great many people who know anywhere from a little to a good deal about a piano assembled in the Recital Hall of the new Music Hall on the 21st inst., the occasion being the first appearance since his return from Europe of Mr. A. Victor Benham.

Some of these people liked Mr. Benham's performance very much and some didn't like it so well; the critics disagreed as critics are wont to do, but there was one point upon which all were of one mind, and that was the excellence of the new scale Hardman concert grand that was used.

At a private examination of the instrument, before it was used in the concert, we found it uniformly and exceptionally good in all the elements that go to com-

pose a high grade grand. The action was facile and even, the tone deep, full, round and sonorous, musical and even, with an unusual carrying power, and with a true musical quality that at once commends itself to the cultivated ear.

Our congratulations to Mr. Peck, and may he continue to turn out such grands, which serve as a standard to be striven for by lesser makers.

MESSRS. WM. KNABE & CO., the Baltimore piano manufacturers, have purchased a large factory building immediately opposite the Eutaw street front of the large factory, and have remodeled it for their own use, placing several of their wood working departments, such as carving, &c., in it.

Mr. Charles Keidel, in speaking of uniform pitch, said to us a few days ago: "It is very desirous that the question of pitch should finally be settled and definitely agreed upon, and to all appearances this is about to take place. For manufacturers who supply pianos for concerts the present condition is decidedly annoying."

NOTICE.

THE MUSICAL COURIER has volunteered to fill all the unexpired subscriptions of the "American Musician," which suspended publication on Saturday. We shall also follow the same course with the advertisements published in that paper and paid in advance.

As we have the facilities at command to protect the musical profession and the music trade from loss, we deem it a duty to step in the breach at this moment and do so.

THE MUSICAL COURIER takes this step free from any negotiations or combinations with anyone, and assumes no obligations whatever.

It is hardly necessary for us to state that this course was decided upon, not from sentimental motives or as a philanthropic act, but merely and primarily for business reasons.

It gives THE MUSICAL COURIER a tremendous circulation, which in the total is greater than that of all the other music or music trade papers combined, and what we are after is circulation.

We are not able to reproduce the cuts in the advertisements taken from "The American Musician," as they are in the hands of the printer of the suspended paper. Having no relations with that paper, we could not secure the cuts. Advertisers will please mail their cuts to be used for the unexpired time.

DECKER BROTHERS' pianos will hereafter be handled in Detroit by Chas. Bobzin & Co., who also control Eastern Michigan. This change will give the Decker a proper representation in that section of the country.

Mr. W. F. Decker will return from San Francisco via Portland and the Northern Pacific Railroad.

THE complimentary letter of Xaver Scharwenka to Dr. Ziegfeld was signed by the former gentleman in the depot in Chicago, prior to the starting of the train on which Mr. Scharwenka left that city. It was supposed to be a subscription for a poor musician, and its contents subsequently proved to be a testimonial to the Chicago Musical College.

"When I wired you that Bollman's had not withdrawn it was true. They had decided to stay with the club, but sorry to say that to-day, for reasons unknown to me, they have pulled out. This will break up the whole affair and we drift back to the old plan, which seems hard to do or to even contemplate. You will probably be able to solve the reason or learn the same better from your end of the line than here."

"THIS will break up the whole affair," the St. Louis piano man says in the above, and proves that we were correct in so stating at the time.

IT doesn't necessarily imply a further decrease in the organ business, but it certainly does indicate an additional gain in the piano business to see still another organ firm going into piano making. This last one is the Bridgeport Organ Company. We do not yet know what grade of piano they will turn out, but we shall find out in time.

There is one other organ concern now contemplating the step, of which more later.

IT is now definitely settled that the Northern creditors, merchandise creditors, of the former firm of Davis Brothers, of Savannah, Ga., will not get a cent of their claims. It was one of the very worst failures on record, but it need not be supposed that the condition of that firm or their manner of doing business is indicative of the condition of Southern firms generally. Most of the houses in the piano and organ trade of the South are in a solvent and prosperous state.

INCOMPLETE information by wire left us in doubt in one of our recent issues as to which of the Heintzman piano firms in Toronto was burnt out. Our correspondent in that city writes to say that it was Heintzman & Co., 117 King street west, and not the Gerhard Heintzman Piano Company, Sherbourne street. We are further informed that Heintzman & Co. made immediate arrangements for temporary wareroom accommodation at 89 King street west, where the firm is carrying a full line of their pianos. Heintzman & Co. are well known to have a sufficiency of the "sinews of war" and the financial loss is a mere bagatelle to them.

FLECHTER, the violin dealer who has become notorious through the loss of the case of Powell v. Flechter and the recent dismissal of an indictment against Franko, a violinist, whom he charged with libel for calling him (Flechter) a swindler, has recently made a number of efforts to have "influence" brought to bear upon this paper to stop abusing him. We have never abused the man. We refer to our files. All we did, in the interest and for the sake of honest violin business, was to publish the truth as recorded in certain legal documents, although all of these documents have not yet been published.

But we have neither had the time nor the inclination to abuse him or anyone of his peculiar kind, and there is no power on this earth—so far as we know—that can prevent us from publishing what we consider and know to be true.

Parties interested in Flechter or his commercial paper should be informed that he is preparing to leave for Europe with his family "on business." Of course, he intends to return to New York, and will be here again as soon as he arrives.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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TWO HAMMOND SUITS.

THE daily "Spy," of Worcester, reports on the 23d inst. the following suits, one of which Mr. A. H. Hammond lost and the other of which was settled out of court:

The Superior Civil Court this morning (April 22) resumed its sitting in the South Court House, according to the adjournment on Tuesday at the Old Court House, No. 863 being first in order. The parties are Edwin B. Carpenter, now of Brattleboro, Vt., but formerly of Mendota, Ill., v. Andrew H. Hammond of this city, both manufacturers of reed organs or parts of them. The plaintiff says that the defendant in December, 1883, bought of him two patent improved couplers, for which he was to receive \$500, and he seeks to recover this sum. The defendant's answer is a general denial, and leaves the plaintiff to prove his claim. The jury found for the plaintiff and assessed damages in the sum of \$722.08. F. H. Dewey & Goulding for the plaintiff; Hopkins & Bacon for the defendant.

The case of Charles P. Fisher v. Andrew H. Hammond has been settled out of court. The plaintiff made a demand on the defendant, and the case has been brought to an end by the defendant buying out the plaintiff. E. B. Glasgow for the plaintiff; Hopkins & Bacon for the defendant.

THE "AMERICAN MUSICIAN."

WE regret to announce that the "American Musician," a New York music and music trade paper that enjoyed considerable notoriety and for a time was productive of copious revenue for its competitors, ceased its own publication, to be necessarily added to the many failures of the person who is responsible for its decay and death.

There is no particular glory attached to the utterance of the reminiscent "We told you so," but as an evidence of the value of the prophetic utterances of this paper we can be pardoned for referring our readers to our back files to prove that we thoroughly understood the character of the party who was responsible for the conduct of that paper, and we therefore could safely foretell the inevitable result—which was failure.

We may, therefore, also be pardoned for stating, in conjunction with the publication of this necrology, that the same fate will inevitably overtake the new paper started by the former trade editor of the "American Musician."

It has thus far been a huge mass of falsehood, a conglomeration of personal opinions on personal matters, and a reproduction of a style of journalism rapidly becoming obsolete. But if it were commendable instead of reprehensible it could not live for reasons apparent to any and every man who understands the value of a financial obligation. Its resources will never be conscientiously applied to the payment of its liabilities. It must, therefore, evidently follow in the long list of its mourned predecessors.

In closing the "American Musician" Mr. J. Travis Quigg, who during five months past has been doing herculean work to save it and to pay the indebtedness incurred by his former associate, and who succeeded in paying some of it, has issued an open letter in which he candidly and in a spirit utterly free from malevolence describes the cause that led to the collapse of the paper. It tells a woful tale and again demonstrates the danger menacing the trade in the persons of men who conduct papers for mere temporary and personal gains, indifferent to moral laws, commercial laws or the opinion or censure of society; whose aims are not directed toward the establishment of a healthy newspaper institution, but rather toward the creation of a machine which may enable them to grind the trade and profession for their own benefit only.

But it is an old, a nauseating and a very tiresome story, and the pity is that it will necessarily be repeated again.

If the members of the music trade, and particularly those belonging to the Piano Manufacturers' Association, were really in earnest in their desire to limit the number of trade papers they certainly accented their views very curiously by supporting a new trade paper, particularly one that was started by an individual who had just been instrumental in wrecking an old paper he was engaged in managing.

The old papers should have secured the support of

those who believed in supporting trade papers that are not self sustaining, and those who did not believe in trade papers at all could have manifested their sincerity by refusing support, at least, to the latest arrival.

As to the "American Musician," a great deal might be said were it not for the present feeling of the trade, which is heartily tired of all these matters personal that fill so much space in the music trade press. Mr. Quigg has a large supply of material, which he may use as he deems best in detailing the history of the latest newspaper crime. He is capable and thoroughly acquainted with the subject. He has been maligned, abused and injured, and in addition has been rewarded with the blackest ingratitude. What course Mr. Quigg may pursue we are not able to state, but we hope that if he continues to unburden himself he will govern his utterance with the same dignified tone that characterizes his first letter.

There are many reasons why the members of the trade should refuse to make confidants of men who have shown themselves unable to guard business secrets, and since the publication of Mr. Quigg's letter these reasons are more apparent than ever.

THE TRADE PRESS QUESTION.

THE recent demise of the "American Musician" is spoken of in some quarters as the first result of the action of the Piano Manufacturers' Association in resolving to support but any two of the trade papers. The unfortunate event is referred to in another column, and it is necessary to state here only that the discontinuance of the "American Musician" was not resultant upon the efforts of the association, but was the logical and inevitable conclusion of a system of conducting a journal that was predicted by us long, long ago, and was well understood by the majority of the piano manufacturers who have brains enough to conduct their business properly.

The attitude of the association toward the press is a peculiar one, and one difficult to analyze, because it is not clearly defined, and it must therefore prove inefficacious. The fundamental principle involved, the support of but two trade papers, may or may not be well advised, but eitherwise the means that have been taken to accomplish this end are essentially weak and ineffectual, in that the whole proposed "system" is not binding upon the members of the association, as members of the association, nor upon the association itself. When the subject was first broached it was naturally talked of both in and out of meeting, and the trade papers had an inkling of the intention long before the question was put before the gentlemen gathered to act upon it.

In every conversation that was held between members of the staff of THE MUSICAL COURIER and members of the association, our extreme willingness to submit to examination was offered. We said in so and so many words: "Let the matter be investigated by business men, as a business question. Let the various papers give to the association or a committee a plain statement of their excuse for living. Do not make it a matter of petty personalities. It is business—treat it as such."

Was it so done? No, of course not. And we have with us to-day just as many trade papers as we had when the association started. One has dropped out, but another has come in, and there is every prospect that all will stand throughout the year, unless they fall from causes that antedate the ruling of the association, as did the "American Musician."

And this is just where the rub comes in. There is no distinction made between trade papers in our line. A semi-monthly made up of matter necessarily old and stale; a simple, schoolboyish, inane weekly that reflects the mental chaos of an enterprising but misguided young man; an antiquated, old womanish thing that doesn't disturb anybody; a few paged sheet made up of vulgar whiskey jokes and poker stories; a personal paper, made up of copied news, of uncredited clippings and permeated with the editorial animus of a disgruntled hypocrite—these are all bunched together and are called by the average piano man "the music trade papers."

These papers stand upon an equal footing before the association, regardless of their worth as newspapers or as advertising mediums, and apparently the association had not the moral courage to come out

boldly and take a definite position, saying, "We will hold by that which is of itself good, and therefore can benefit us, and we will drop and drop forever that which is weak and useless, and that which is bitter and dangerous, and therefore can do us no good or may do us harm."

So far as the association has progressed in its crusade against the trade press it has been a mere travesty, unworthy of a body of business men who are seeking individually and collectively to free themselves from a baneful evil that costs them thousands of dollars a year and brings them in not one cent of value.

Be it clearly understood we are not expressing opinion as to the justness of the treatment of such a question by the association, but we are complaining of the way in which the question has been handled. THE MUSICAL COURIER stands to-day, as it has always stood, ready to submit to any reasonable examination of its affairs by the association or its press committee, provided only that the other so-called trade papers are subjected to a similar test.

There is another point that is frequently overlooked, and that is the make up of the papers appealing for your patronage. A paper that boasts merely a dramatic annex is not worthy of being termed a music paper; there are good dramatic papers to advertise in—several of them. A paper that is devoted exclusively to trade matters without considering how they are treated is not a paper worthy of support, in comparison with a paper that is at one and the same time the exponent of both music and the music trades.

It is only necessary to refer to our music department in this issue to gain conviction of its excellence. Pianos are supposed to go to musical people and to people interested in music, whether directly from a manufacturer or through a dealer. These people are the ones reached by THE MUSICAL COURIER. It is useless to answer that the iron trade and the furniture trade and others have exclusively trade papers. The general public is not interested in iron or in furniture. There is no room—and it has been demonstrated time and again, and is, too, being demonstrated to-day—there is no room for an exclusively trade paper in the music business.

No, gentlemen, give up your personal friendship business and your charitable contributions and patronize the paper that will give you value for your money, in circulation, in its treatment of matters pertaining to and allied with your business; a paper that is solvent and successful, that fears none and favors none and stands on its own bottom.

HOW HE WAS FOOLED.

NEW YORK, April 25, 1891.

Editors Musical Courier:

THE editorial "Not True," in your last issue, was based upon certain false statements made by J. C. Freund concerning the final disposition of the remains which he left upon my hands for burial. Of course they were not true, but you will smile when you learn how they came to be published.

On Friday, April 17, V. S. Flechter visited the office of the "American Musician," and having reason to suspect his object I laid a trap to catch the fox. Believing he would go direct to Freund with whatever information he could obtain, I gave him the sensational story you have taken so seriously. I also requested him as a great personal favor not to "give it away" to anybody, and especially to Freund. He gave me his hand to bind the promise, emphasizing it with some remarks about Freund that might surprise him, but not me. It all appeared just as I expected the next morning in Freund's paper, and that is how Freund was fooled.

Let me add that the statement in the last issue of his paper, that Mr. Harry Brown was ever "in the office of the 'American Musician,' engaged in fixing up the books and transferring such property in the way of subscriptions and advertisements 'to THE MUSICAL COURIER,' is an absolute falsehood, as every employé can testify, but it is significant as to the source of the information that Mr. Brown was in the office of the "American Musician" for the first and only time in his life (for less than three minutes) on the same Friday afternoon that Flechter was there to carry the news from Union square to Broadway.

J. TRAVIS QUIGG.

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The old Italian style taught.
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Lowenthal. Stage Department: "Delsarte," Mr.
L. G. Vanara. Fencing: Mr. C. N. Bish. French:
Madame Tanty. Italian: Signor G. Mantellini. Ger-
man: Mr. Edward Holbine. Spanish: Mr. V. Noll.

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Late Conductor of many leading opera houses in
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East 148th Street,
NEW YORK.

MR. SHAW DEAD.

THE following telegram explains itself, and, as it reached us as we were closing our forms, comment must be delayed until next issue:

ERIC, Pa., April 28, 1891.

Marc A. Blumenberg, *Musical Courier*, New York:
Mr. Shaw died of typhoid fever this morning at 8:10.

HARRY J. RAYMOND.

Mr. Shaw was a young man of excellent character and thoroughly equipped for the work he had undertaken. The Shaw Piano Company, which is a stock company, through his death loses one of its most active members.

ANOTHER CHANGE.

Piano Factory at Clyde, Ohio.

MR. J. T. BROWN, who has been engaged in various enterprises in the music trade, particularly in the State of Ohio, has been instrumental in inducing Staderman & Fox, the Buffalo piano manufacturers who succeeded to the Buffalo Piano Company, to remove their plant from the latter place to Clyde.

The Clyde "Register" publishes the following details:

For some time negotiations have been going on with the view of bringing to Clyde the Staderman Piano Factory, of Buffalo, N. Y. We are happy to state that these negotiations have at last been successful through the untiring efforts of Mr. J. T. Brown, who visited Buffalo, spending considerable time and money, and at last prevailed on these Eastern parties to come to Clyde and give the matter a thorough investigation. This was done last week with the result that the necessary papers have been made out for transferring the property and were signed yesterday. The only parties now interested in the plant once occupied by the Clyde Organ Company are Theodore Staderman, Louis Fox and J. T. Brown, all men of ability and genuine hustlers, thoroughly understanding their business in all of its details. The machinery and raw materials will be shipped here at once, and we are informed that 25 families will be brought to Clyde, from Buffalo, by the new management.

The Buffalo firm will take about 20 families to Clyde, and it is expected that things will be in running order by July 1.

SCHUBERT PIANO COMPANY.

THERE is one factory in New York, just over the Harlem River, where you are always sure to find business good. Sometimes it is booming, but it is always at least good. This is the factory of the Schubert Piano Company at 535, 537, 539 and 541 East 134th street. Here you will see pianos going out and material coming in day after day, with a regularity that gives indication of the perfect system that pervades the establishment.

One of the secrets of this regularity is the series of arrangements made by Mr. Peter Duffy, the president of the company, by which certain shipments may be depended upon each week upon contracts, which keeps the whole force busy at a uniform rate the year through. The factory itself is one of the best arranged modern factories, built under the personal direction of Mr. Peter Duffy, and calculated to specially fulfill his requirements. It is a brick building 100 feet square, five stories high, with a capacity of 3,000 pianos per year.

Mr. Duffy has pushed himself and his piano forward to a position where they have both become distinct elements in the trade. The Schubert piano was one of the pioneers into the new field where reputable pianos are sold at a fair price, and it has not only maintained its first position as among the best of its class, but it has built upon this a solid business and gained a widespread patronage, which make it at once the pride of its friends and the dread of its competitors.

When it is considered that the concern was only established in 1880 (incorporated in 1885) it is truly remarkable to see the progress it has made, judged by its present output and the excellence of the instruments. Following is the introduction to the last catalogue, which tells the history of the house in as few words as possible:

The manufacture of the Schubert piano was commenced in 1880 by Mr. Peter Duffy, now president of the Schubert Piano Company. Being a thorough, practical piano maker, he in a few years secured for the new instrument a leading position among the very best medium grade pianos on the market.

To those acquainted with the gentleman, however, it need not be said that such a meed of success could never satisfy him; and accordingly we next find him establishing the Schubert Piano Company, which was incorporated in 1885 under the laws of the State of New York, and which with a good working capital and subsequent largely increased facilities enabled

him to inaugurate a series of improvements in the construction of the piano which have been systematically pursued to the present time, and which have culminated in making the Schubert the peer of any piano manufactured in the United States to-day.

To prove that our piano is all that we claim for it we invite our patrons and all interested to place our instruments in competition, side by side, with those of any other house in the trade and judge for themselves. We are content to abide the result. All we ask for the Schubert is that it stand or fall on its merits; and its unprecedented success and widespread popularity are the best evidence that they are fully recognized and appreciated by the public. We desire to say right here, also, that we are not among those who believe in making the public pay exorbitant prices for a name, only too often acquired by questionable means and the lavish use of money. We are content with fair returns for our time and capital employed, and our prices therefore are and shall always be reasonable and within the reach of the many as well as of the few.

In how far the claims of Mr. Duffy are carried out in his product is shown by the present condition of his business, which is one of the largest in the country.

STENCILIO.

OH, what a terrible thing this stencil warfare of THE MUSICAL COURIER is; it's driving all the piano business out of New York, and yet, somehow or other, 50 per cent. more pianos are now made in this city than when the paper began the fight, and most of these pianos are not stencils! What a terrible thing it is!

If some people would only reflect for a moment and consider the enormous benefits medium and high grade pianos have gained through this warfare against cheap trash and how clearly the whole situation is now understood and appreciated, as compared with the uncertainty as to the quality or character of the various makes of pianos—the fraud stencil frequently competing boldly with the honest medium priced pianos—in the days before THE MUSICAL COURIER campaign!

But here are some questions to be answered.

Someone in Georgia addresses us in the following manner:

ATHENS, Ga., April 24, 1891.

Editors *Musical Courier*:

Is an organ with "Hazleton & Dozier, Athens, Ga.," on the name board, without any name of the manufacturer, a "stencil" or straight goods? Are Kimball organs made of "walnut" or "gum"? What is your opinion of the Kimball organs and pianos?

Is the Mathushek piano, of New Haven, Conn., a standard piano, and are there any other Mathushek pianos manufactured except at New Haven, Conn.?

I subscribe to your valuable paper and ask these questions for information, and hope you will answer immediately for the general good of the people South. A SUBSCRIBER.

No. 1. Hazleton & Dozier on an organ or piano means stencil, and is therefore synonymous with low grade. The maker of the organ is probably ashamed to put his name on the organ or glad to have Hazleton & Dozier assume that responsibility. Don't touch it.

No. 2. Kimball organs are made of gum wood, which, being the cheapest wood, is pronounced by the Kimball Company as the best, because they use it.

No. 3. Our opinion of the Kimball piano has frequently been expressed in these columns, and, strange to say, is diametrically contrary to that of Adelina Patti, who says it is the best instrument as a substitute for porous plasters in Arizona. We do not agree with gentle Addie. We think the Kimball piano is good for other purposes, one of the chief of which is to draw testimonials from macaroni eaters. In that it draws it resembles a plaster. But Mr. Kimball has a great mind and owns two trade papers in Chicago, both of which claim the stencil fraud is honest and that Mr. Kimball makes the finest pianos on earth this side of Capricorn.

No. 4. The Mathushek piano made by the Mathushek Piano Company, of New Haven, is the standard Mathushek. Mathushek & Son is a New York piano manufacturing concern.

Here is a letter of inquiry from Fort Scott, Kan.:

FORT SCOTT, Kan., April 24, 1891.

Editors *Musical Courier*:

I asked you to explain the difference between the Hallet & Davis and the Hallet & Davis Company pianos. The Kimball outfit are selling the latter as the genuine here and their customers are dissatisfied. Look out for a letter of inquiry from Mrs. Grouber, a victim. I showed her one of your attacks on the Kimball stencil, which has opened her eyes. Will you kindly answer my question in your next issue, and oblige,

L. R. KAYLOR.

The customers need not be dissatisfied for, as between the two, the Hallet & Davis Company's pianos are the legitimate ones. But the question that here arises is this: How comes it that there are the Hallet & Davis brands for sale at Fort Scott? Someone is in

the fraud business. We desire particulars from our correspondent.

A very interesting letter from Ohio deserves all the space it annihilates in this issue; it is too good to abbreviate:

EATON, Ohio, April 28, 1891.

Editors *Musical Courier*:

GENTLEMEN—I enclose you one of Messrs. Cornish & Co.'s advertisements. I have frequently read the advertisement of Cornish & Co., Marchal & Smith, the Gem Piano and Organ Company, T. Swoger & Son, Daniel F. Beatty and others, and judging from what they say they are certainly offering some very fine instruments at a bargain. They want one introduced in each neighborhood, and as they have no agents to pay they can offer them at the prices they do. There is a Cornish organ in the Lutheran Church on 10 days' trial. It is in a walnut case and has 18 stops; the price of it is \$150, but they will sell it to the church for \$65.

Now, an agent was here and tried the organ. He pronounced the tone harsh, said part of the stops were blind, or unnecessary, that in order to make them appear of use the mutes had been divided several times and that some of the stops only governed one octave of reeds; that the number of stops had nothing to do with the quality of an instrument. He stated that Washington, N. J., was the very hotbed for these cheap and stencil goods; that D. F. Beatty was declared a fraud by the United States Court and that Uncle Sam would not deliver him any registered letters, money orders, &c. That the Cornish piano was a stencil and that there are no pianos made but what require tuning; you know that these agents are in the habit of running down other goods, it hardly looks reasonable that these firms would send out their goods on 10 days' trial if they are not first class; besides they are advertised in several of our religious papers.

Now, this agent says he has stated facts, and that by writing to THE MUSICAL COURIER we can learn whether his statements are true. He is selling the Estey organ and represents it as being a strictly first-class, high grade instrument and said there are over 300,000 in use. He sold one to Mr. Glander, he asks \$100 to \$150 for the different styles. Is it advisable for us to pay him \$100 or \$125 for an Estey organ when we can get one of these instruments that is warranted for 10 years for so much less? Any information you may give will be thankfully received. Inclosed find 10 cents in postage stamps for a copy of paper.

Respectfully yours, E. G. WALK,

Eaton, Ohio.

Lock Box 20.

We should like to have that agent's name, for he has all the atmosphere of a truthful, honest man, and everything he stated, as reported above, is true. To start from the beginning we will say that the number of stops in organs do not indicate quality. Beatty was the first to introduce this vicious system, which is in itself a misrepresentation. Stops should indicate approximately the number of sets of reeds, but these sets should be more than one octave each, and in the better class of goods that rule prevails.

Beatty cannot have registered mail or money orders delivered to him, as the Post Office Department puts him into the fraud list, thanks to THE MUSICAL COURIER. The Cornish piano is a stencil and every piano made requires tuning.

The 10 day trial is a scheme to inveigle trusting souls, and is a kind of bluff.

As between any of these instruments and the Estey there is no reason to hesitate, for the Estey organ is an instrument of great reputation, made by honest men and is exactly as represented. These stencil organs or Beatty and similar truck are not worthy of the glorious name of organs, for they are mere cheap cabinet work with some prepared stop work and actions, and the whole caboodle slapped together, most of the expense being in the advertising and postage. Religious papers are disgracing themselves by advertising the trash.

IT isn't nearly as difficult to have your pianos moved around this first of May as in years gone by. There is no interruption in the delivery and shipment of goods as there used to be when cartmen were so busy with outside jobs that the piano warerooms suffered for several days. The great van companies are responsible for this and it is just as well that it is so. There is no particular trick in handling a piano in transport from one house to another, but people apparently thought that only a regular piano mover could be intrusted with the usually most expensive piece of furniture in the house. The big moving vans carry everything now, so if you hear your cartmen complain that business is dull don't always jump to the conclusion that your competitors are doing nothing.

WHEN Messrs. W. J. Dyer & Brother, of St. Paul and Minneapolis, took the agency for the Everett piano for a considerable territory everyone who knew anything of the combination predicted success. And success has already come. Even during the present unusual dullness the Everett has "caught on" in the Northwest as it never had done before—and this, of course, comes from the way it is being handled. Given an attractive, salable instrument and the enormous facilities controlled by a great house, such as is that of W. J. Dyer & Brother, and the result must be—it can't help being—business. A good piano won't sell itself, and a business house can't get along without a good piano, but when you combine the two, as in this instance, then things are bound to go, dullness or no dullness.

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FAIR TO BEHOLD AND QUICK TO BE SOLD.

A POPULAR SUCCESS,

UNEQUALED IN THE HISTORY OF THE PIANO.

Uniform Pitch.

CIRCULAR No. 1, April 15, 1891.

Committee appointed by the piano manufacturers at a meeting held in New York, March 31, 1891:

William Steinway, New York.
H. P. Mehlman, New York.
Ernest Knabe, Baltimore.
Levi K. Fuller, Brattleboro.
Wm. T. Miller, Boston.
Thomas Scanlan, Boston.
C. E. Ellsbree, Philadelphia.

At a meeting of the piano manufacturers of New York and vicinity, with representatives from Boston, Mass., New Haven, Conn., Philadelphia, Pa., and Baltimore, Md., it was the unanimous expression of those present that it was desirable that a UNIFORM PITCH be adopted in this country. To further this object a committee was chosen to take the whole matter into consideration, and they have requested the undersigned to act as their secretary and to accumulate evidence bearing upon the subject. To this end everyone interested is invited to send to the secretary his views as to what such uniform or standard pitch should be, that the committee may be fully informed and a conclusion reached that will commend itself to the musical public.

To aid in this matter a few items are printed below bearing upon the subject which may be of service either from an historical or practical standpoint.

PITCH OF SOME OF THE EARLY COMPOSERS.

- A. 422.5 1751. Handel.
A. 421.3 1780. Mozart.

VARIOUS EUROPEAN PITCH.

- A. 455.1 1877. Wagner Festival, London. Albert Hall, 61.5° F.
A. 454.1 1878. Crystal Palace, London.
A. 422.5 1877. Tonic Sol Fa, since 1877, before that time 427.5.

MODERN ORCHESTRAL AND MEDIUM CHURCH PITCH.

- A. 439.4 1878. Dresden, Opera.
A. 437. 1859. Toulouse, Conservatoire.
A. 443. 1859. Stuttgart, Opera.
A. 443.1 1869. Bologna, Italy.
A. 443.2 1878. St. Stephen's Organ, Vienna.
A. 448.1 1859. Munich, Opera.
A. 451.9 1878. British Army Regulation.

PITCH OF SOME PIANOS IN ENGLAND.

- A. 435. 1874. Broadwood, London. Lowest, No. 1, French Com.
A. 446.2 1874. Broadwood, London. Medium, No. 2, French Com.
A. 454.7 1874. Broadwood, London. Highest, No. 3, French Com.

- A. 449.9 1877. Collard, London.
A. 455.3 1879. Erard, "
A. 454.7 1879. Steinway, "
A. 454. 1889. Estey, "

FRENCH PITCH IN EUROPE.

- A. 435. 1859. Diapason Normal. OFFICIAL STAND. ARD.
A. 435. 1874. Vienna, Congress.
A. 435. 1879. Spain, Opera.
A. 435. 1879. Russia, Opera.
A. 435. 1879. Holland, Opera. The Hague.
A. 435. 1859. Carlsruhe, Opera. This was the fork that determined the French *Diapason Normal*.
A. 435. 1885. Belgian Army.
A. 436.1 1878. London, Her Majesty's Theatre.
A. 436.9 1869. Wurtemberg.
A. 435. 1859. Brunswick.
A. 434.5 1869. Baden.

PITCH IN THE UNITED STATES.

- C. 272.2 1880. Steinway, New York.
C. 270. 1882. Weber, "
C. 268.72 1882. Hazelton, "
C. 269.07 1882. Decker Brothers, "
C. 270. 1879. Philharmonic, "
C. 274. 1879. Highest Known, "
C. 270. 1890. Estey Pianos, "
C. 261. 1890. Mason & Hamlin, Boston.
C. 269. 1880. Mason & Hamlin, " Since 1866.
C. 267.2 1880. Smith American, "
C. 264.6 1880. Hook. Medium, "
C. 270. 1880. " Highest, "
C. 268.5 1880. Chickering, "
C. 268.2 1880. New England, "
C. 269.2 1880. Hallet & Davis, "
C. 268.9 1880. Miller & Sons, "
C. 262.5 1866. Estey Organ Co., Brattleboro, Vt.
C. 261. 1869. " " " Since 1866.

CERTAIN ARTISTS' PITCH.

- C. 260.5 1884. Mrs. Patti.
C. 261. 1890. Mary Howe.

These tables illustrate the fact that the great composers wrote for a standard pitch much lower than that now in use; that artists like Mrs. Patti prefer a standard more nearly like that of the great musical masters; and that Europe to-day is tending toward the *Diapason Normal*, or French pitch of A 435, with a rapidity greater than that shown in the rise of pitch during the last century.

The highest pitch known to civilization has been reached in New York, and it is exceedingly appropriate that the city that has sinned the worst should take the lead in the correction of a faulty system.

It is stated that the Steinway fork C 272.2 was compared with the oboe of the New York Philharmonic Society and found to be in tune with it. The same remark applies to the Chickering C 268.5, the difference of pitch being prob-

ably explained by the variation in temperature, the standard being normal C 270, 69° F.

In this country C is the usual starting point in tuning organs and pianos and A for orchestral instruments. The same is true in England, but on the Continent of Europe A is usually taken as the point of beginning. Should not a uniform practice prevail?

A tuning fork properly kept, after the initial disturbance has been corrected, does not change its rate if the conditions remain the same, but if the tuning fork be held in the hand for one minute, its pitch will be lowered 0.5 v. s., but will soon return to its normal rate. If, however, the fork becomes warmed through so as to lower it 0.5, v. s., it will take one hour for it to return to its normal rate, and this fact would seem to dispose of the person who always carries an old tuning fork in his pocket, and who, under any and all circumstances, is continually declaring it to be "exact concert pitch."

It is a well understood fact that commercial forks do not always vibrate at the exact rate stamped upon them. Even the standard fork deposited by the French Commission in the Conservatory in Paris, A 435, is now found to be A 435.4, while forks recently received by the secretary from Germany, representing French pitch as decreed by the Vienna Congress, are somewhat lower.

All manufacturers of musical instruments in America who are willing to contribute to a solution of this question are earnestly invited to procure a fork (straight tined preferred) and tune it to their standard, correct it daily for three days, attach a tag to the handle giving owner's name and residence and forward the same to the undersigned by mail. They will all be accurately rated, and a table prepared and published showing the results.

Artists, leaders of orchestras and teachers are earnestly invited to give this matter attention and join the manufacturers in the solution of this problem, by sending a fork with their views, as stated above, to the undersigned.

LEVI K. FULLER, Secretary.

Representing the Estey Piano Company.

Residence and post office address,
BRATTLEBORO, VERMONT.

Acrostic.

When Weber at the great centennial show
Exalted poor pianos to perfection,
By one accord the public high and low
Exclaimed, excitedly: "Bravissimo!"
Rejoicing at his "calling and election."

GOGGAN, OF TEXAS.

—F. G. Smith & Co., piano case manufacturers, are pushing their new factory rapidly. The stone work is being pushed by Kittredge & Leavitt, and some monster stones are now placed in cement. The work is under the direct supervision of Mr. Leavitt, who raised derricks last week for the laying of the foundation. A wall will be placed on which the sills of this factory will rest as solid as it is possible for any building to rest. The firm have contracted for a hydraulic elevator of the Washburn Manufacturing Company, of Worcester, which will be placed in the new factory at the proper time. The firm will make a handsome addition to our manufacturing interests.—Leominster "Enterprise."

KELLER, BROS. & BLIGHT,

Bruce Avenue, East End, Bridgeport, Conn.,

MANUFACTURERS OF

THE CELEBRATED

Keller Bros. Upright Pianos

SPECIALLY DESIGNED FOR PRACTICAL SERVICE IN
THE CONCERT HALL, PARLOR OR STUDIO.

THE ONLY PERFECT

SOFT PEDAL PIANO

IN THE WORLD!

Cooper Pianoforte Mfg. Co.

42 to 50 W. 67th STREET, NEW YORK.

SEND FOR CATALOGUE.

THE BIRDS OF SPRING

If they COULD be weary of their songs, would find in our great stock an almost infinite variety of NEW melodies. 40,000 kinds of our old music are still called for, and the new are more numerous than the old.

Cantatas.—THE JOLLY FARMERS, Sargent (40 cts., \$3.50 doz.) New, bright, easy, and all jolly farmers and their friends will like it. HEROES OF '76 (\$1.00 or \$9.00 doz.). Trowbridge for the Fourth of July; and NEW FLOWER QUEEN (50 cts., \$5.00 doz.). Root for flower time.

Sunday Schools like PRAISE IN SONG (40 cts., or \$4.50 doz.), Emerson. SONG WORSHIP (35 cts. or \$3.50 doz.), Emerson and Sherwin. NEW SPIRITUAL SONGS (35 cts., \$3.50 doz.), Tenny and Hoffman.

Choirs constantly send for our Octavo Music—8,000 numbers of Anthems, Sacred Selections, &c., 5 to 8 cts. each. Send for Lists.

Organists furnished with Voluntary and other music, and players on Violins, Guitars, Mandolins, Banjos and all other instruments supplied with appropriate music. Send for lists and information.

EMERSON'S VOCAL METHOD FOR ALTO, BARITONE and BASS VOICES (\$1.50) is a new and superior method.

ANY BOOK MAILED, POST PAID, FOR RETAIL PRICE.

OLIVER DITSON COMPANY, Boston.

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NOW READY!

THE HERALD PRIZE WALTZ,

By ISIDORE MOQUIST,

AND THE

MARIE WALTZES,

By AMERICO GORI,

Which received the FIRST PRIZE and the FIRST HONORABLE MENTION in the HERALD PRIZE CONTEST for an American Waltz.

To insure prompt delivery, dealers are requested to forward their orders immediately to the publishers.

HITCHCOCK & McCARGO PUBLISHING COMPANY, LIMITED,

385 SIXTH AVENUE, NEW YORK.

Not a Lindeman.

IN a reference to a report that a traveling salesman was offering certain pianos to the trade as "in reality the Lindeman, but much improved," we characterized such language as constituting a fraud and said so in our issue of April 15. By this we meant to signify that any new Lindeman piano purporting to come from any factory except that of the Lindeman Piano Company, of New York, was a fraud.

Hereupon we received the following letter:

NEW YORK, April 21, 1891.

The Musical Courier:

In your issue of the 15th we notice that you charge us with fraud, in regard to the way our pianos are represented. We will expect you to correct the same, for our claim of Mr. Lindeman drawing and developing our scales immediately after his failure last year is a fact, and that we have improved upon it is also a fact.

Yours respectfully,

BLACK & KEFFER.

We must reiterate that any claim that the Black & Keffer or any other piano is "the Lindeman" constitutes a fraud. Mr. Lindeman may have done, and probably did, all the things asserted by Messrs. Black & Keffer, but all they can make is Black & Keffer pianos or stencil pianos, and if they should stencil one piano even with the name of Lindeman because Lindeman drew or draughted the scale they would at once discover that a court of law would back up our assertion. The man who draws the scale is very frequently not the firm, and vice versa the firm is very frequently not the man who draws the scale; but custom seems to have made a law that tells us to expect that when we read a name on a piano it symbolizes the firm and not the man who happened to have been hired to draw the scale, one scale or more scales.

Among many reasons, that is one reason why THE MUSICAL COURIER has for years past antagonized the stencil; the stencil does not represent the manufacturer's name, and if once we cease to be strict constructionists on this question and permit any deviation from the rule we might as well expect a perfect avalanche of stencils, and not the least plausible would be the scale drawer's name upon the piano, and under such a ruling the name of the Black & Keffer piano could conveniently at times be changed to that of the Lindeman.

Such things have been done in the piano business, and are even openly advocated by all the music trade papers except this. According to the theories of these music trade papers, any name on a piano will do whether there is an excuse or apology for the fraud or not, and to emphasize their views these music trade papers publish advertisements of such stencils as Bryant, Twichell, Lawrie, Goldsmith, et al.—all of them names of men or firms who do not make pianos.

We desire nothing but the best results to Black & Keffer in their enterprise, but if ever we come across one of their pianos marked or stenciled "Lindeman" we shall be bound to say that it is a fraud.

More Sharps and Flats.

WITHIN the past few days rumors have been current in the city respecting the operations of a slick set of piano agents who, to the sorrow of the community, have been distributing their wares throughout the country. Few men care to acknowledge their credulity when they have been victimized, and consequently sharpers have a comparatively long rope. Among the Middlesex farmers who endeavored to secure one of these pianos "without money and without price" was a man named Dicey, but when they subsequently sought to collect the nominal sum of \$480 for the instrument he kicked and consequently was not compelled to disgorge. Dicey's story when told explains perhaps many a farmer's case with agents of various kinds.

About ten days ago two strangers put in an appearance at his home. The younger of the two, and apparently the chief agent, gave his name as Charles Butler. He was a smart, well kept young man of about 33 years of age, had a smooth tongue, was cleanly shaven and was

faultlessly attired in a fashionable suit and spotless linen. His companion was an older man, taller and not nearly as well dressed. They made themselves very agreeable, and judiciously opened the conversation by praising the farmer's place individually and the surrounding country generally. They represented that they were interested in a new piano company and intended making a personal canvass of the neighborhood. To do so it would be of great assistance if they could secure one of their host's parlors in which to place a sample piano. It would be a great inconvenience, but if the farmer would put up with it they were prepared to allow him a percentage of \$120 on each piano sold.

If he allowed them to put the piano in, and four pianos were sold, as a result he was to have the sample piano free of charge. The selling price of their pianos was \$480. The bait was very alluring and the unsuspecting farmer swallowed it. The visitors had a dinner with him, fed their horses, and having paid for the same got ready to depart. The mouthpiece of the company then incidentally mentioned that he was not going to deliver the pianos himself, and asked the farmer to write his name and address on a form which he presented, just to enable the agent to find the place. The form was signed and the guests departed. The form appeared to read:

"Dominion Piano Company (Registered), Peterborough, Ont. Gentlemen—Please deliver to me at my residence, part of lot 18, con. 13, of Westminster, one upright piano, Style 10, made by H. & F. Hoer, of Toronto, Ont. The consideration for the same piano is \$480, payable on demand, and when four sales are made by the company's agent in my name I am to have on each sale made the sum of \$120. Should there be no sales made the company agrees to take back the sample piano four months from date, and bear any loss that may occur from fire or accident."

Everything went well, and the farmer was congratulating himself on the easy terms of securing a piano until the rear brigade of the party put in an appearance with the bulky music box. It was safely stowed away in the parlor, and the farmer was then asked when he would be ready to pay the \$480. The farmer stated that he had not purchased the piano, but his signature was produced, and, instead of being attached to an address, it was a veritable order for the instrument. An altercation followed, in which the second brigade denounced their colleagues who had preceded them, and affirmed that the contract was binding.—London Correspondence "Toronto Mail."

Pianos in Rome.

THE Rome "Tribune" furnishes us with the following interesting information, but it does not attribute the new enterprise to THE MUSICAL COURIER stencil war:

Rome has for some time had a small and obscure industry in the form of a piano and organ factory, but the nucleus has been there all the same.

Mr. J. W. Davis some years ago started a piano and organ repair shop over the store of Mr. H. A. Smith, on Broad street. His business since he opened up has always been very good, so much so that he was warranted in making some very fine instruments.

Everything was made by his own hands, not a piece was manufactured outside of the shop, from the most technical part of the machinery to the finishing of the wood work.

Mr. Davis has always found a ready sale for his instruments and they always commanded a good price.

The business has been growing very rapidly and the demand for his instruments has been greater than the output.

The only way to remedy this was to increase the capacity of the business.

Mr. Davis has succeeded in getting Mr. F. P. Howard, of Cleveland, Ohio, an old piano and organ manufacturer and repairer, to come down and buy an interest in his business.

The upper story, over H. A. Smith's book store, has been leased and all the machinery necessary will be put in at once.

Every particle of the work will be done in the shops, and using some of the instruments that have already been turned out as fair samples it is safe to say that Rome will have a piano and organ factory which will manufacture musical instruments which will compare with the products of the finest factories in the land.

Both Mr. Davis and Mr. Howard are musicians of no

mean ability, and this is proved by the exquisite tone of their pianos and organs.

The repair business will be carried on upon a large scale, but the manufacture of pianos and organs will be the principal feature.

Topics Talked About.

WHILE talking the other day with A. C. Cheney, president of the Garfield National Bank, about honesty among men, he said to me that the integrity of the late Charles P. Chickering, the piano manufacturer, in the matter of Miser Paine's fortune was an example for men to follow. "I know something about the circumstances," he continued. "I knew Paine and used to meet him at musical recitals until he became so offensive that it was necessary to refuse him admittance. Chickering had driven him out of his piano store. I had not seen Paine for months, when one day Chickering drove up to the bank in a carriage, his managing man, Gildemeester, being with him, and came in. He produced a dirty looking package, which he laid on my desk, and remarked that he wanted to make a special deposit. I picked up the package, turned it over and over, looking for marks on it, looking meanwhile inquiringly at him for an explanation. The only mark I could find was the figures 46770000, run together without commas or the dollar mark. 'Well, what is this?' I asked him. 'Is it \$46,000,000, or what is it?' It was in joking mood that I made my inquiry, and his reply was more serious. 'Can't you see what it is?' he said, pointing at the figures, which he proceeded to mark off with a pencil, so that they stood out to represent \$467,700.00. I began to undo the package to count the money and went for George J. McGurkie, my paying teller, to help me, but meanwhile had jokingly asked Chickering who he had been robbing. Then he told me about Paine leaving the package with him years before, about how he had literally driven Paine out of his store, had never regarded the package as of any value, and yet had found it to contain \$500,000. The money was so old and had been so confined that it had a frightful odor, and the paper stuck together. There was nothing about the package by which to have identified it, nothing to have prevented Chickering from turning the money into his own bank account, but that made no more difference to him than if it had been a \$1 bill instead of \$500,000. That was one man's honesty, and there are many more like Chickering in the world, in spite of the common saying that the world is growing dishonest.—New York "Press."

On to Mexico.

WITH characteristic enterprise, Mr. Junius Hart, who has done so much to further the piano and music trade of this section, has virtually invaded Mexico with the view of adding that extensive territory to his American province for the sale of the Emerson piano and the Story & Clark organs. Mr. Hart last week, in pursuit of his idea to supply the Mexican public with first-class musical instruments calculated to stand all the changes of an uncertain climate, dispatched Mr. Ramon Pifa to the city of Mexico with a supply of Emerson pianos and Story & Clark organs. Though scarcely arrived at the scene of his labors, Mr. Pifa telegraphs Mr. Hart his favorable reception in the land of the Montezumas and records sales of the Emerson piano and Story & Clark organs on the prestige of these respective instruments which has preceded him. Mr. Pifa is a Cuban by birth and a valued attaché of Mr. Hart's establishment. In addition to his agency for Mr. Hart of Emerson pianos and Story & Clark organs, Mr. Pifa will keep his musical ear open for the latest compositions of Mexican music by the best authors, which he will immediately forward for publication. Mr. Hart is the largest publisher of Mexican music in the Union, his repertoire embracing every composition of accredited value in Mexican music.—New Orleans "Times-Democrat."

"Hustler" Hart.

ANOTHER REPRESENTATIVE ORGANIZATION SELECTS THE EMERSON PIANO.

FALLING into line with the home representative social and athletic clubs, the leading club of Baton Rouge, La., has ordered, through Sole Agent Junius Hart, an Emerson piano for their rooms in the Capitol City. In making a selection of an instrument calculated to stand the wear and tear of use and still preserve its magnificent tone the "Capitolians" have exhibited the same good judgment which has given them prominence in social circles and made their club a name in that section. The Emerson in this has scored another triumph, demonstrating its ever increasing popularity.—New Orleans "Times-Democrat."

—The friends of Mr. W. H. Duncan, of the former firm of Colby, Duncan & Co., will be pleased to know that he is now quite prosperous again, being extensively engaged in building operations in the upper part of New York city.

A SALESMAN of long experience wishes to make a change. Has practical knowledge of pianos and organs and can tune. Would not object to South or West. Address "Hustler," care MUSICAL COURIER, New York.

TUNER of many years' experience in concert work, both in New York and on the road, wishes to change his position with the sole object of increasing his salary. Can give unexceptionable references and can demonstrate that he can tune "fine" and "solid." Address C. C., care THE MUSICAL COURIER.

WANTED—Scales and patterns for two sizes of upright pianos, a small or medium and a large size. Give price and details to "Scale," care of this paper.

WANTED—A traveling piano man, who don't know anything at all about the business, and who can travel on less than \$10 a day. All he needs is good address, common sense, ordinary business intelligence and a knowledge of the railroad connections. Address, "Durner," care of THE MUSICAL COURIER, 25 East Fourteenth street, New York.

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and Delight Customers.

VOSE & SONS PIANO CO.

170 Tremont St., Boston, Mass.

Mahogany Veneers are our specialty. We carry at all times a very large stock, probably the largest to be found anywhere in the trade, and we solicit a visit from buyers when in this market.

We carry also a full line of all other veneers, both sawed and shaved.

WM. E. UPTEGROVE & BRO.,

Foot East 10th Street, New York.

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET).

WASLE & CO.

MANUFACTURERS OF

175 & 177 Hester Street,

COR. MOTT ST.,

NEW YORK.

PIANOFORTE ACTIONS.

ESTABLISHED IN 1837.

BOARDMAN & GRAY PIANOS.

== Unsurpassed! Finest Style Cases! ==

A sure winner in competitive sale. Strictly high grade and most desirable for dealers to handle. Send for catalogue and territory.

FACTORY AND WAREHOUSES OVER ARCADE TO UNION DEPOT,

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Albany, N. Y.

VIOLINS.

The Calvin Baker Violins, Violas, 'Cellos and Contrabasses have never been equaled in Quality of Tone or Workmanship, Purity of Tone and Equal Vibration.

WARRANTED SUPERIOR TO ANY OLD VIOLINS,
BEING MADE OF VERY OLD WOOD.

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THOMPSON & ODELL, 523 Washington St., Boston.

AUGUST POLLMAN,

Importer of Musical Merchandise,

HAS REMOVED FROM
Maiden Lane TO

70 & 72 Franklin St., New York.

THE C. G. CONN MANUFACTURING CO.

(Successor to ISAAC FISKE),

LICENSED TO MANUFACTURE THE CELEBRATED

Wonder Cornet and Band Instruments.

PATENTED JUNE 25, 1886.

DEALERS IN ALL KINDS OF

MUSICAL MERCHANDISE AND BAND AND ORCHESTRA MUSIC,

13 MECHANIC STREET, WORCESTER, MASS.

Instrument engraving, repairing and silver plating made a specialty. Do not purchase an instrument until you have given the Wonder Cornet a trial. Send for Catalogue and Price List.

JAMES ABBOTT & SONS,

MANUFACTURERS OF

FIRST-CLASS ACTIONS

FOR UPRIGHT PIANOS.

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NEW JERSEY.

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PROPRIETOR OF THE

PHOENIX NOVELTY CO.,

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Manufacturer of all kinds of Art Embroideries and Art Effects in Fine Hand Painting. Table Covers, Scarfs, Lambrequins, Upright and Square Piano Covers,

"Vulcanized Upright Storage Covers and Instrument Bags a Specialty."

Sample line of Piano Scarfs sent on approval if desired. Please state reference when ordering.

Branch: 124 Sansome Street, San Francisco, Cal.

STAIB PIANO ACTION MFG. CO.

Manufacturers of Piano Actions, Grand, Square and Upright,

447, 449, 451, 453 and 455 West 26th Street,
NEW YORK.

W. H. WILLIAMS, Pres.

W. THATCHER, Vice-Pres.

A. S. WILLIAMS, Sec. and Treas.

THE ASTORIA VENEER MILLS,

MANUFACTURERS AND DEALERS IN

All Kinds of Cut & Sawed Veneers.

This company make a specialty of the manufacturing of Poplar and Walnut Lumber for the use of the Piano and Organ Trades. Catalogues mailed on application.

GENERAL OFFICES: 120 East Thirteenth Street, New York City.

ADOLPH GOLLNIK

(Successor to BORNHOEFT & GOLLNIK),

MANUFACTURER OF

Pianoforte Keys,

502 & 504 E. 74th St., New York.

POLLOCK & CO.,

Manufacturers of Pianos,

FACTORY, 449 W. 38th ST., NEW YORK.

E. S. DOBSON,

MANUFACTURER OF

Upright + Pianos,

FULL IRON FRAMES.

AN HONEST PIANO FOR THE MONEY. SEND FOR CATALOGUE.

BROOME and EAST STS. and 82 CLINTON PLACE, NEW YORK.



—Jay Smith has opened a music store at Franklinville, N. Y.
—J. Philo, music dealer, Stanton, Mich., has been burned out.
—A. J. Amelotte, music dealer, Spencer, Mass., has sold out his business.

—Greene & Lincoln have opened a new music store at New Bedford, Mass.

—Mr. L. M. Pierce, the Hardman agent at Springfield, Mass., was in town last week.

—E. C. Ricksecker, of Bethlehem, Pa., has been doing a fine trade with Krakauer pianos.

—Mr. Otto Suto, of Baltimore, leaves for Europe on his annual visit to his family on June 17.

T. F. Barding, of Meridian, Miss., has sold out and opened a music house at Livingston, Ala.

—According to latest accounts J. Burns Brown, traveling for the Ivers & Pond piano, was in Kansas.

—N. M. Crosby is traveling in New York State at present in the interest of the Webster Piano Company.

—Mr. A. J. Holden, with the B. Shoninger Company's New York branch, is at home quite ill with pneumonia.

—Mr. Wm. T. Crane, with the Needham Organ and Piano Company, passed through New York last week.

—The piano shop of A. M. Coombs, 440 Tremont street, Boston, was damaged to the extent of \$100 by fire on April 24.

—Calvin Whitney, president of the A. B. Chase Company, of Norwalk, Ohio, will probably reach San Francisco on Friday.

—Do you know that R. Lertz & Sons, of Baltimore, have in the past three years sold more than 250 New England pianos?

—They are turning out 25 pianos a week at the Starr piano works, and can't keep up with orders even then.—Richmond, Ind., "Item."

—A. L. Bailey, of St. Johnsbury, Vt., has bought out C. A. Glover's music business at Littleton, Vt., and has engaged Mr. Glover as manager.

—The Barkhoff Church Organ Company have contracted to build a huge pipe organ in the amphitheatre at Chautauqua, to be completed by June 15.

—Mr. J. W. Donelan, of the Schubert Piano Company, left town on Monday last to be gone for several weeks on a trip through New York and Pennsylvania.

—East Liverpool, Ohio.—Miss Lizzie Johnson, of Wellsville, W. Va., was married April 23 to Wm. Thompson, of this place, a well-known music dealer and song writer.

—Salem, Ore., April 10.—A music store was broken into in this place on Tuesday night. Burglars obtained no money, but they lugged off a whole cartload of musical instruments.

—Jack Haynes received a dispatch at noon yesterday from Richmond, Ind., from Ben Starr, announcing the death at 5 o'clock in the morning of Eddie, the 30 year old son of Mr. James M. Starr.

—Every one of the many friends of Mr. Harry Sanders, of Sanders & Stayman, Baltimore, will be delighted to learn that he has been fully restored to health and can be found at "the old stand."

—The Manitoba Music Company, Limited, Winnipeg, are applying for articles of incorporation. The applicants are R. H. Nunn, Chas. M. Farney, E. V. Chubb, A. N. McCutcheon and Thomas Hazelwood.

—Milligan Brothers & Larkin, of McKeesport, Pa., are out with a card in the papers saying that you can buy from them pianos and organs as cheap and on as easy terms as you can in Pittsburgh or Philadelphia.

—Hon. Alexander S. Bacon, the Brooklyn attorney interested in various enterprises with Mr. Freeborn G. Smith and Gen. Stewart L. Woodford, has devoted much time to the problem of city government, and his lecture, "Municipal Government," has just been published.

—H. D. Bentley expects to have his new piano and organ stool factory in running order by May 1. For some time the gentleman has been behind with his orders, but when the new factory is in shape he proposes to put a large enough force at work to keep up with the orders.—Freeport "Journal."

—Minneapolis, Minn., April 16.—Early yesterday morning the fire department was called to the Century Piano Manufactory. A device for regulating the burning of crude petroleum had exploded. C. D. Stevens, the engineer, was badly burned about the head, and the watchman was also injured. The explosion caused but little damage.

—B. E. McDonald, Burntisland, N. B., has invented a game which consists of a box containing in a number of compartments models of the different signs employed in music, such as the crotchets, quavers, semi-quavers, &c. The box has in addition a folding board marked with the stave and the treble and bass clefs. The object is for children to arrange the notes, &c., upon the board.

—Mr. H. J. Burtis is moving his stock of musical instruments, &c., into the store recently occupied by William H. Brearley. It is a very large store and will make the finest music establishment in this city. Mr. Burtis is an extensive dealer and has been running a number of stores, one of which has been on East State street, in this city. He will now make Trenton his headquarters and establish some agencies in the surrounding towns.—Trenton "Times."

—The German correspondent of the London "Music Trades Review" says: The dimensions which the export of pianos to Australia is assuming may be to some extent measured by the fact that \$70,000 worth of pianos were landed in Brisbane alone, direct from Germany, during the year 1890, and that in Sydney, during the same period, no less than 2,600 German pianos were landed, having a declared value of over \$350,000. The export statistics for Germany for the year 1890 show an increase which, though small, at least proves that foreign trade in musical instruments of all sorts is not decreasing. Thus 7,966 tons of pianos and fittings were exported in 1890, against 7,953 tons in 1889, and 4,402 tons of other musical instruments, compared with 4,163 tons in 1889. The import of foreign instruments into Germany for the same period was as follows: 75 tons of pianos and fittings, against 101 tons in 1889, and 279 tons of organs and other musical instruments, as compared with 244 tons in the year 1889.

* * * A monster orchestra has just been completed by the firm of Imhof & Mülle, in the Black Forest of Baden, for the Jockey Club in New York, measuring 38 feet in width and 13 feet in height, being the largest that has ever been constructed by the firm. This instrument may not be capable of satisfying the critical requirements of musical experts,

but while it is playing it is hardly possible for the ordinary hearer with closed eyes to realize that he is not listening to the performance of a full orchestra of no mean capabilities.

—Messrs. Strich & Zeldler, the manufacturers of the "Jefferson" piano, have removed from Lincoln avenue and Southern Boulevard to their new factory at 511 to 513 East 137th street. Mr. W. Strich informs us that they contemplate abandoning the name "Jefferson" and hereafter using only their firm name. It should be noted that in the use of the word "Jefferson" it is followed by the words "made by Strich & Zeldler," which form is also cast in the plate.

—Prof. L. H. Battalia, of Titusville, Pa., is by all odds, according to his own statements, quite the most remarkable man connected with or hanging onto the piano trade. He openly asserts that if people will instruct their worn out pianos to his "manipulations" he will "transform them and make them as good or better as originally sent from the factory." Titusville is too small a place for you, "Professor." You should come to New York and open a studio here. We have been looking for just such a man for many years.

—The Schomacker Piano Manufacturing Company against James Corcoran.—An action to recover \$100, with interest, alleged to be due for repairing a piano. No defense. Verdict for plaintiff, \$115.50.

The Schomacker Piano Manufacturing Company against Wm. W. Gibbs.—An action for \$800, alleged to be a balance due in an exchange of pianos. The defense was that the piano in question was merely sent on trial, to be paid for if satisfactory, and that it did not prove to be satisfactory. Jury out.—Philadelphia "Ledger."

—Messrs. Birch & Dunbar on Tuesday last shipped their quartered oak piano, exhibited at the recent concert, to Mr. E. W. Dunbar, Damariscotta, Me. Mr. Dunbar has been in the organ and piano business for 30 to 35 years. He was present at the concert, was well pleased with the instrument and finally made the purchase, as above, after inaugurating a thorough and rigid comparison with all other instruments exhibited in Boston warehouses as to price and quality of tone. He found no instrument upon the market that could compare with it at the same price.—Westboro "Tribune."

—In his desire to obtain expert judgment on the vocalion, Mr. Junius Hart, sole agent for this wonderful organ, extends a general invitation to the organists of New Orleans to visit his store and pass judgment on its merits, which he feels convinced from its national reputation will be to its credit as superior in every respect to the old time bulky and costly pipe organ. The purity and volume of tone of the vocalion have already attracted much attention from musical experts, which, together with its cheapness and guaranteed durability, make it worthy of the flattering endorsements it has thus far received from the musical critics of the country.—New Orleans "Times Democrat."

—Milwaukee, Wis., April 16.—Levi A. Miner began suit in the Circuit Court yesterday against the W. W. Kimball Company and others to recover a piano. The plaintiff alleges that on July 4, 1888, he purchased a piano of H. N. Hempstead on the instalment plan. He paid \$15 down and gave a note for \$75. After paying quite a sum on the piano Hempstead became insolvent, and the notes went into the hands of the Kimball Company. In the meantime the creditors of Hempstead had levied upon the piano, and the plaintiff asks the court to ascertain the amount, and to whom to pay the remainder of the payments, and also enjoin the defendants from taking further proceedings.

—The approaching wedding of Mr. Henry Steinert, of the M. Steinert & Sons Company, Cincinnati, and Miss Mattie Barkhouse, one of Louisville's wealthy and beautiful girls, will be one of the most attractive events that ever happened in the Falls City. The musical part of the affair, which takes place June 3, will be very artistic, comprising such soloists as Miss Anita Muldoon, one of Cincinnati's leading sopranos; Mr. Fred. Specht, the New York tenor; Mr. Rob't L. Tice, Louisville's baritone, and Mr. Geo. B. Selby, organist of Calvary Episcopal Church and the Jewish Synagogue of Louisville. Mr. and Mrs. Steinert will spend their honeymoon in the East and locate in Cincinnati.

—In speaking of the patent separable pianos of H. L. Greywack, of Troy, the "Press" of that city says:

The title of corresponding honorary member, with attribution of the first diploma and the golden medal, has been conferred upon Mr. Greywack, after examination of his patent, by the Académie Parisienne des Inventeurs. He is daily receiving letters from piano dealers and manufacturers in various sections of the country and in England, expressing their desire to handle the new instruments, and a Philadelphia firm has offered him \$35,000 for the patent. Mr. Greywack's idea is to interest capitalists, form a company and manufacture the pianos in Troy, thereby establishing a new industry in this city, which would give employment to a large number of people.

—Patents granted March 24, 1891:
Shell for musical instruments.....J. Heald.....No. 448,797
Piano attachment.....C. L. E. Lugenbuehl....." 449,048
Tone sustaining device for pianos.....A. Perner....." 448,887
Retaining device for tuning pegs.....R. C. Bookser....." 448,872

—Patents granted March 31, 1891:
Banjo.....B. E. Boyden.....No. 419,300
Metronome.....A. G. Pinfold....." 449,635
Musical instrument, keyboard attachment for.....E. Freiner....." 449,439
Musical instrument, keyboard attachment for.....J. P. Becker....." 449,396
Organ.....F. Roosevelt....." 449,177
Organ.....Roosevelt & Erbert....." 449,590
Piano action.....S. R. Perry....." 449,263
Piano action, upright.....G. M. Guild....." 449,583

—Patents granted April 7, 1891:
Piano tuning apparatus.....A. Felden....." 449,409
Harmonica.....M. Doerfel....." 449,735
Organ reed.....C. W. Egan....." 449,756
Piano.....A. Graff....." 449,333

—Patents granted April 14, 1891:
Banjo.....C. A. Woodhull....." 450,442
Mechanical musical instrument.....E. Schilling....." 450,257
Piano action.....A. H. Hastings....." 450,573
Violin tail piece and chin rest.....C. G. D. Watkins....." 450,370

—The following advertisement in the Savannah "Morning News" refers to the building formerly occupied by Davis Brothers, and the advertisement signifies that they are not to occupy the building again:

FOR RENT—That desirable four story and cellar and brick building, 90 feet front, on Bull street, corner York; the most advantageous stand in the city. Will give long lease and good terms to desirable party; immediate possession. Will rent either or both stores and will allow alterations to suit lessee. JOHN SULLIVAN & CO., 109½ Bay street.

FOR SALE—Plan to drum up retail sales. I can show every legitimate dealer how he can make good sales, particularly of pianos, in the section where he is known or where his business stands in good repute. This thing can only be done by firms who have a first-class reputation and whose names stand well in their respective communities. The sales are made according to a system, and such firms as have tried my plan do not care to make it public, as the scheme is too good to give away. Thoroughly legitimate; open and above board; no funny business and subject to the scrutiny of any intelligent merchant. Address C. Go., care of THE MUSICAL COURIER, 25 East Fourteenth street, New York.

Copyright.

APRIL 27, 1891.

To the Editors of The Musical Courier, New York, N. Y.:

DEAR SIR—I have just noticed an article in THE MUSICAL COURIER of March 11 concerning the copyright bill, in which it is made to appear that I and others interested chose to "forego" claims to protection under the bill.

This is erroneous so far as I am concerned. My position was (and is) that music printing was amply protected by the bill as it passed the House, and that amendments for its protection were unnecessary.

Appended is the correspondence referred to in your article between Senator Platt and myself:

BOSTON, December 13, 1891.

Senator O. A. Platt:

DEAR SIR—I would respectfully call your attention to the wording of Section 3, lines 33 to 36 inclusive, of the copyright bill (H. R. 10,881). To save your looking them up I will repeat them: "Provided, that in case of a book the two copies of the same required to be delivered or deposited as above shall be printed from type set within the limits of the United States, or from plates made therefrom."

The wording assumes that all books are printed from type. Such is not the case. I send by this mail a copy of "Choice Sacred Solos." Excepting the "ad" page, not a single page was printed from type.

All of the music pages (which contain words as well as music) were printed from stone, the originals being engraved plates, the nearest approach to type in either case being punches, by means of which the letters and characters were punched into the plate.

Fully one-half of the music published in the United States, and considerably more than one-half that published abroad, is printed in this way; that is, type does not enter into the matter at all. Compared with the ordinary books, of course, this is a small matter, yet to printers it is of considerable moment just what construction would be put on the words of the bill in case it becomes a law.

The value of the music annually published in which type does not enter into the manufacture at all is probably in the vicinity of \$300,000. The word "book" has been construed to mean sheet music (see Drone on copyright). Allowing this construction, the bill appears to say that this \$300,000 worth of music cannot be covered by copyright unless two copies deposited at Washington are printed from type.

It seems to me that it would carry out the idea of the law more fully and save questions which may arise hereafter to insert in section 3, line 36, after the word "therefrom," something like the following: "Or shall be printed complete within the limit of the United States by any other method employed for producing printed books or music."

Yours truly,

(Signed)

F. H. GILSON,
Music Printer and Lithographer.

WASHINGTON, December 15, 1890.

Mr. F. H. Gilson:

DEAR SIR—I have your letter of 13th instant, which I will consider carefully in connection with the copyright bill, a copy of which I have not before me at the present writing.

(Signed)

Yours truly,
O. A. PLATT.

DECEMBER 30, 1890.

Senator O. A. Platt:

DEAR SIR—On December 13 I wrote suggesting an amendment to the wording of the copyright bill on the ground that all books are not printed from type, as the bill seems to assume. There is no question, however, about the intent of the bill, and in view of the fact that an amendment might defeat the bill altogether I respectfully withdraw my suggestion. The originals of engraved music plates are punches bearing characters which are punched into the plate, and while technically they are not type, I think that for the purposes of this bill any court would construe them to be type. That being the case it would seem unwise to make any amendment which may be unnecessary and which might defeat the bill.

Thanking you for your courteous acknowledgment of my previous communication, I am,
Yours truly, (Signed) F. H. GILSON,
Music Printer and Lithographer.

It will be seen from the foregoing that, in withdrawing my suggestion, I did so deeming an amendment unnecessary. Senator Platt's apparent impression that it was from my willingness to forego claims doubtless arose from an unintentional confusing of my correspondence with that of some other party. Yours truly,
F. H. GILSON.

P. S.—Appended please find an extract bearing on this feature from "Copyright Laws," a publication which may be had from me free on application.

The new laws require that all books* copyrighted under them shall be printed from type set within the United States, or from plates made therefrom (Sec. 4956, p. 24). In the case of photographs protected by American copyright, the negatives are to be made in the United States, and in the case of lithograph or chromos the drawings are to be executed in the United States.

The importation of foreign editions of books covered by American copyright is prohibited.

* "A book within the statute need not be a book in the common and ordinary acceptance of the word; viz., a volume made up of several sheets bound together; it may be printed only on one sheet, as the words of a song or the music accompanying it." * * * The literary property intended to be protected by the act is not to be determined by the size, form, or shape in which it makes its appearance, but by the subject matter of the work. Nor is this question to be determined by reference to lexicographers to ascertain the origin and meaning of the word book. It will be more satisfactory to inquire into the general scope and object of the legislature, for the purpose of ascertaining the sense in which the word book was intended to be used in the statute.—Thompson, J., Clayton v. Stone, 2 Paine, 383, 386.

† The general scope of the new copyright laws is to protect those publications which are produced as the result of American labor, and it has never been the policy of the courts to defeat the general purpose of the copyright laws by microscopic construction. It is therefore entirely safe to say that whatever process is employed in producing the effect of "type," that process must be performed by American labor. The word "type" will doubtless be broadly construed to include all punches and other devices by which "books" and all publications construed to be books are made.—An eminent copyright lawyer.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

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THE BEST MEDIUM SIZE HIGH GRADE, NEW SCALE
UPRIGHT PIANOS

Elegant in Design, Solid in Construction, Excellent in Tone, Unsurpassed in Finish, and the most satisfactory to the trade of any now in the market.

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Perfect Imitations of Old English Oak Boards and Veneers. Best in the market.

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FOR ORGANS AND PIANOS.

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Manufactured by the

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THE name of "NEEDHAM" stands foremost among the reputable organ manufacturers of this country and its reputation will be fully sustained. "THE NEEDHAM PIANO ORGAN CO." possesses one of the Largest Organ Factories in the World. Modern and Improved Machinery, Abundant Capital, with the aid of Able Management, Skilled Labor and First-Class Material, produce THE BEST ORGANS IN THIS COUNTRY.

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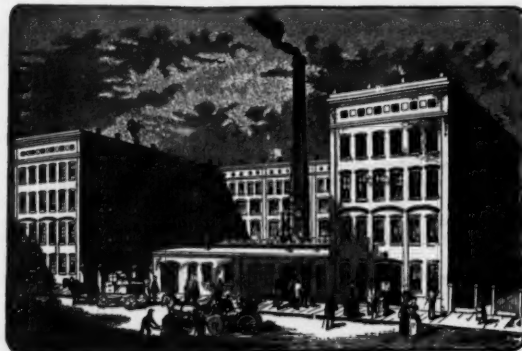
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147TH STREET NEAR BROOK AVE.
NEW YORK.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, April 25, 1891.

THERE is an unusual dullness prevailing in both the retail and wholesale business, and those who are not feeling it are not believed. It is probably caused among other things by the impassable condition of the country roads, which in some places hardly permit dealers to remove their instruments from the depot to their store. With better weather and consequent improvement in the state of the roads and business, there does not seem to be any reason for trade in the music line not resuming its normal condition.

The Kimball Company have made a concert grand piano and on Tuesday evening of this week had a reception to exhibit it, and also made it the occasion for a formal opening of their new hall, which is really a very attractive place since they covered a very bad floor with linoleum and put in the permanent chairs. It is reported by the Kimball people here that Mr. George Steck is the gentleman who drew the scale of this new concert grand. We do not believe it.

The Kimball Company have had more than the usual vicissitudes of new manufacturers of pianos; they have discovered to their cost that pianos cannot be made on the same plan as cheap organs and not cause them trouble. They have had pianos in which the pin block came loose and pulled the whole top with it, and just recently were obliged to make kindling wood of some several hundred panels, which were supposed to be ready for the pianos, which were made of unseasoned wood. They are having lots of fun in the Kimball piano factory.

Mr. Josiah Crotty, attorney, and Mr. J. P. Byrne, of Lyon & Healy, went before the Senate and Judiciary Committee of the House in behalf of the amendment to the section 2 of the Senate bill No. 181, which reads as follows:

SECTION 2.—No chattel mortgage executed by a married man or married woman on household goods shall be valid unless joined in by the husband or wife, as the case may be; provided, that nothing in this act shall apply to a mortgage given wholly for purchase money upon property purchased from the mortgagee at the time of giving such mortgage, and no recital in any such mortgage, to the effect that such mortgage is given for purchase money, shall estop the mortgagor to show that such mortgage was not in fact given for purchase money, and a false recital in such mortgage that

such mortgage is given for purchase money shall wholly avoid the lien of such mortgage.

They were very successful and the amendment is likely to become a law. The following two circulars were sent to nearly every dealer in this State by the chairman of the committee here, Mr. J. P. Byrne, who is entitled to a great share of the credit in carrying out the desires of the dealers:

You are no doubt interested in changing the present chattel mortgage law of this State which requires the joint signature and acknowledgment of husband and wife where pianos or organs are bought on time by married people.

You have unquestionably met with many drawbacks in obtaining security on instruments so sold since this very unfair law went into effect on July 1, 1889, and it is quite likely that you have been obliged to make many sales without obtaining the security you were justly entitled to.

There is an amendment before the State Senate at Springfield that is intended to remedy this, and as all merchants that sell goods on time are interested in its passage, we ask that you write the senator from your district to vote and work for it to the best of his ability. The bill was introduced by Senator Bassett and is Senate bill 181.

There is no good reason why this bill should not pass, as it is but simple justice to the seller or vendor, who should have security on his goods until they are fully paid for, and furthermore the obtaining of this security should not be made well nigh impossible, as at present.

By our statutes now in force one's wife need not join in a mortgage on real estate given for purchase money, and the same rule should, in all justice and consistency, prevail in regard to chattels.

We inclose a list of reasons why the amendment should pass. Can you suggest any others?

Kindly acknowledge receipt of this letter in inclosed stamped envelope, and be good enough to write your senator the day on which you receive this, and also write to the member of the House from your district asking him to give the amendment his favorable support as soon as it comes before the House. Make it as a personal request with your member.

Six instances where the present Illinois chattel mortgage law cannot be complied with, and therefore:

Six reasons why it should be amended as per Senate bill No. 181, introduced by the Hon. Senator Bassett:

1. Where the husband works by the day and cannot leave his work to sign or acknowledge the mortgage, without loss of wages.
2. Where husband is in business, but of very limited means, and the recording and reporting of a chattel mortgage would ruin his credit in commercial circles. He therefore very properly refuses to sign.
3. Where divorce proceedings are pending.
4. Where husband and wife are not living together though not divorced.
5. Where husband is traveling and will not be home for several months.
6. In cases where one or the other is in the insane asylum, traveling for health or from any cause is detained or unable to return home.

Mr. P. J. Healy, who has been to California for the purpose of bringing his family back to Chicago, will be in Salt Lake to-morrow and will probably be in Chicago by Thursday next.

Mr. H. E. McMillin succeeds Messrs. J. G. Richards & Co., of Cleveland, Ohio. Mr. McMillin was the moneyed man of the concern. Mr. J. G. Richards now starts in business

again under the style of J. G. Richards & Co., the company being Mr. G. D. Barnard.

Mr. E. H. Story, of the Story & Clark Organ Company, has been elected a member of the board of education of Riverside, Ill.

Messrs. S. L. House & Co., of 756 West Madison street, have suffered a small loss by one of their agents selling pianos for cash and turning in forged instalment papers. It is not the first time this game has been tried, though it is the first time we have heard of its being done right at a home office. Messrs. House & Co. are turning out a few pianos, though very few as yet, and it will be some time before their product will cut any figure.

Mr. Algernon Camp, a cousin of Mr. I. N. Camp, and for many years city collector for Messrs. Estey & Camp, died last Saturday and was buried on Monday of this week. He was a faithful and highly esteemed employé of the house.

Mr. Geo. P. Bent did considerable business on his first trip to the Pacific Coast, and is feeling the effect of his visit by subsequent orders. No one representing him had ever before visited that section of the country; he is therefore naturally pleased at the result of this first venture.

The Story & Clark Organ Company have added to their factory premises a floor nearby containing 12,000 square feet.

Mr. W. W. Kimball is still in the South in quest of health and pleasure.

It was expected that Mr. Scharwenka, the eminent pianist, would have been a guest of the Kimball Company on the evening of their reception, and we understand that everything was arranged to get Mr. Scharwenka to indorse the new Kimball grand, but Mr. Scharwenka did not "tumble," to use an expressive slang term, and the Kimball Company have yet to receive the first indorsement of their pianos from any pianist.

Messrs. Steger & Co. are already at work on such parts of their new store as they have been enabled to get possession of. They have also taken the agency of the Braumuller piano, which has heretofore been handled by Mr. A. H. Rintelman. Mr. O. L. Braumuller has been in town the whole week.

Mr. Nembach, of Messrs. Geo. Steck & Co.; Mr. Cheney, of Messrs. Comstock, Cheney & Co.; Colonel Moore, of the Everett Piano Company; Mr. Chapman, of Messrs. Wickham, Chapman & Co., were all in town this week.

Mr. I. N. Camp will probably be occupied with the world's fair directory about two-thirds of his time; luckily the business of the house is so systematized as not to feel any serious inconvenience from his absence.

The Manufacturers Piano Company has devised and published a complete system of telegraphic codes which will prove of great convenience to their agents. Mr. Chas. C. Curtiss, the president of the company, will visit Kansas City and St. Louis next week.

Mr. C. H. Martin, of St. Paul, Minn., who was here this week, is said, by those who have seen them, to have one of the very handsomest warerooms in the whole country.



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Is the Best and Most Salable
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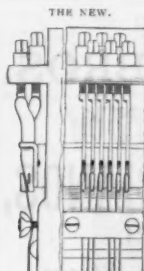
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AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

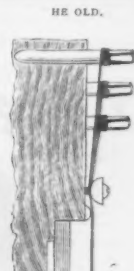
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One of the greatest steps in the history of the Pianoforte is the Screw Stringer, an improved method of holding the strings, invented and patented in 1863 by Mason & Hamlin, and which has proved so successful that the

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Mr. Lake Explains.

J. S. Lake,
Boston Music House, 136 Grand Ave.
Milwaukee, April 18th, 1891.

the MUSICAL COURIER New York

Gents Please find enclosed check for amt due you \$4.00
Please receipt & oblige I notice in the COURIER of this week
the announcement of my selling out to F. G. Smith is very
true But I only sold Him the Piano Department and not the
organ or mdse stock or either the Name of my House and

further He Bought and Paid me over \$2500.00 for stock that
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Now I Have still on Hand three New Bradbury Piano and
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and good style and turning over the Piano Business to him
is entirely my own work and as for Him controlling My
Business is faults and not true He never Had controll or
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Business for cash and if He will Buy what stock I Have on
hand yet then I will not try to sell Pianos But if He want
them I Have to close out what stock I Have and shall Do so

I have Been sick with the La Grippe for the Past four or five
months and it is During this I concluded to sell as I did and
Besides Having about \$20,000.00 worth of Piano and Organ
leases on Hand and in course of collection I Had all I could
carry for awhile so I wish would correct matters and if not
I will Have my attorney Do so

Understand I owne the mdse. and organ and Smith Rents
of me, yours respectfully, J. S. Lake.

—Mr. Harry Mason, of the Mason & Hamlin Organ and Piano Company,
was in Baltimore and Washington the latter part of last week.

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THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager of the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

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PIANOS & ORGANS
GEO. P. BENT
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W. H. BUSH & CO.,

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WAREHOUSES: 242-245 East Chicago Avenue;

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THE SCHAFF BROS. COMPANY,

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UPRIGHT PIANOS,

15 to 21

North Clinton Street,

CHICAGO, ILL.

MANUAL OF MUSIC.

BY W. M. DERTHICK.

THIS remarkably practical and comprehensive work has recently been thoroughly revised and greatly enlarged, and in its improved form contains the following features, each of which has received the highest commendation from the most prominent musicians of this country and Europe:

1.—A complete history of music.

2.—A series of six colored chronological charts, the ingenuity and practical usefulness of which for purposes of reference and historical study have secured for the author so much deserved praise.

3.—Excellent photographic portraits of nearly one hundred eminent musicians, from Palestrina and Orlando Lassus to the youngest of great modern composers, Moritz Moszkowski.

4.—Extended biographies of over fifty of the most prominent characters in music, past and present.

5.—Carefully prepared analyses of over two hundred characteristic works, showing their form, content and technical requirements.

6.—Over fifty specimen compositions for historical and artistic illustration from the best foreign editions.

7.—Complete Dictionary of Technical Terms and Phrases.

8.—Complete Dictionary of Important Musical Works, Instruments and Institutions.

9.—Complete Dictionary of Musical Artists and Composers.

Each Dictionary gives the foreign pronunciation of every difficult word, phonetically spelled, so that absolute accuracy may be instantly acquired. The work is introduced exclusively by subscription and is securing a sale quite unprecedented in the history of musical literature. The publishers invite correspondence with any to whom music is congenial and who may desire to secure a permanent and lucrative position. Address

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WILL L. THOMPSON & CO.,

Music Publishers,

Wholesale Western Agents for Mathushek Pianos and Clough & Warren Organs.

Agents Wanted. Call or address

259 Wabash Avenue, CHICAGO.

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A Vocation.

THE following is the specification of a vocalion manufactured by Messrs. Mason & Risch, of 10 East Sixteenth street, for Dr. W. Duncan McKim, placed in his residence, No. 751 Madison avenue, New York city. The case is of quartered oak, elegant in design, richly carved, exquisitely finished. The tones possess according to their stop names true characteristics, and to the player give that satisfying quality which one does not experience except from the larger pipe organs heard at some distance. It is difficult for the listener to distinguish these tones from a finely voiced pipe on a low wind pressure except that there is, so to speak, an emotional timbre which gives a human voice quality unattainable from an open flue pipe. The action is easy and elastic and when coupled is nearly as light as that of a grand piano. This instrument makes it possible for a person to have in the home or music room all the effects of a large church organ without the variable-ness of pitch which is one of the great faults of a pipe organ.

Thus the vocalion fills a sphere which has before been but partially occupied and requires but little more floor space than a grand piano. A call at No. 10 East Sixteenth street will repay all interested in this wonderful instrument, where appliances for blowing by electricity and other powers will be exhibited and fully and cheerfully explained.

SPECIFICATION.

GREAT ORGAN.

	Feet.	Notes.
1. Harmonic flute.....	4	58
2. Principal.....	4	58
3. Open diapason.....	8	58
4. Melodia.....	8	58
5. Trumpet.....	8	58
6. Dulciana.....	8	58
7. Open diapason.....	16	58

SWELL ORGAN.

8. Piccolo.....	2	58
9. Flute d'amour.....	4	58
10. Viol d'amour.....	8	58
11. Viol di Gamba.....	8	58
12. Oboe.....	8	58
13. Gamba.....	8	58
14. Stopped diapason.....	8	58
15. Voix celeste.....	8	58
16. Bourdon.....	16	58

CHOIR ORGAN.

17. Gemshorn.....	4	58
18. Æolian (two ranks).....	4	58
19. Doppel flote.....	8	58
20. Clarinet.....	8	58
21. Clarabella.....	8	58

PEDAL ORGAN.

22. Violoncello.....	8	30
23. Double open diapason.....	16	30
24. Bourdon.....	16	30

MECHANICAL REGISTERS.

25. Swell to great.	26. Choir to great.
27. Swell to choir.	28. Great to pedal.
29. Swell to pedal.	30. Choir to pedal.
31. Vox humana tremulant.	32. Wind indicator.

33. Bellows signal.

PEDAL MOVEMENTS.

34. Forte (full great organ).	35. Piano. Great (melodia).
36. Forte (full swell organ).	37. Piano. Swell (viol di gamba).
38. Forte (full choir organ).	39. Piano. Choir (æolian).
40-1. Reversible pedal, to operate great to pedal coupler.	42. Balanced swell pedal.
	43. Balanced choir pedal.

Couplers operated by pistons as well as draw stops.

SUMMARY.

	Stops.	Notes.
Great organ.....	7	406
Swell organ.....	9	522
Choir organ.....	5	348
Pedal organ.....	8	90
Mechanical stops.....	9	...
Pedal movements.....	10	...
Totals.....	43	1,366

Price of the Virgil Clavier.

OFFICE OF THE VIRGIL PRACTICE CLAVIER COMPANY,
No. 12 East Seventeenth street,
NEW YORK, April 20, 1901.

Eds. Musical Courier:

GENTLEMEN—The following extract from the advertising columns of your valuable paper has caused considerable consternation among our agents and customers who have recently been paying \$75 for the style of instrument referred to:

ANNOUNCEMENT.—From February 1 the price of the 7 octave practice clavier will be changed from \$54 to \$60, with a discount as formerly of 10 per cent. for cash.

How it is that your compositor should see fit to lower our prices and tinker with our business generally is a little more than we can comprehend.

If he will kindly consult us before putting his good intentions into execution in the way of a gratuitous advertisement we will be much obliged.

We beg you to state that the above announcement was entirely unauthorized and unwarranted and that furthermore the present prices of the practice clavier are \$55, \$80, \$90 and \$100 respectively, and that the Virgil Practice Clavier Company will remove May 1 to more spacious and comfortable quarters at 26 West Fifteenth street, where they will occupy the entire building.

Respectfully yours,
THE VIRGIL PRACTICE CLAVIER COMPANY.

A Bad Shot.

P. W. DAUALL, an employé of the Chicago Music Company, No. 297 Wabash avenue, had a dangerous experience yesterday afternoon.

While walking on the third floor of the establishment a man unknown to him approached and asked if his name was Dauall.

"It is," replied the clerk.

"Have you a brother?" continued the stranger.

"I have."

"Then I want to tell you that he is a ———."

The two men clinched and then separated. "My name is Woodley," said the stranger as he stepped back and drew a revolver. Pointing it at the astonished clerk he fired twice, one bullet striking Dauall in the neck and the other flying wide of the mark. The ball did not penetrate beyond the skin, however, and the clerk, after the stranger escaped to the street, picked it out of his flesh with his fingers.

Mr. Dauall does not know who his assailant is or the cause of the assault.—Chicago "Inter-Ocean," April 19.

The Dog Upon the Roof.

THE humors of the publishing business are inexhaustible, and the publisher of music is as sure of his share as any other. Not long since a man appeared at the office of one of the best known of the Boston musical publishers and insisted upon a personal interview with the head of the firm. It happened that the clerk who waited upon the stranger was a new one, and so it came about that the request was granted, the visitor being ushered into the private office of the senior partner.

As soon as he found himself in the presence of the publisher, the man, with an admirable directness, came at once to business by producing a roll of rather crumpled music paper.

"I've brought you a new ballad," he said. "It is sure to be popular. I've written some before and Blank had them, but this is so good I wanted your house to handle it."

He unrolled the sheet and showed at the head of it in large characters the title: "The Dog Upon the Roof."

"The what?" asked the publisher, so astonished by the oddity of the title that he forgot to say that he had no occasion for a new author just then.

"The Dog Upon the Roof," the composer read proudly. "Odd, isn't it? That's what takes. You see it's a pathetic ballad. Our little boy had been sick, and hadn't taken notice of anything for much as a week. When he came to the first thing he noticed—we live in a flat, in the upper story—was the sound of a dog running round on the roof. Pretty incident, wasn't it? I just made a pathetic ballad of it. I had to end it sadly, of course, so it would sell better; but our boy got well."

The publisher was too astonished to catch his breath for a moment, and the stranger ran on with glib self confidence:

"Advertise well and there's a fortune in it. Put 'The Dog Upon the Roof' at the head of every page of your catalogue and everybody that sees it will want the music just to see what it is. You'll sell a hundred thousand copies in no time. See?"

But the hard hearted publisher did not see, and the pathetic ballad has not yet seen the light.—Boston "Courier."

Some More Patents.

AMONG the patents recently granted in England we notice the following that are a little out of the usual run of such things:

A new game to aid in teaching the piano.

An improved musical shuttlecock.

A folding bow for violins.

Musical stationery.

An improved clarinet.

An improved cover for music.

An improvement in the method of writing music.

We have not had to report any new patents in "music leaf turners" for several weeks. What's the matter? There are something less than a million of them now recorded, and the inventive faculties of the nation should be capable of running the record up to that number at least.

Mr. Love (initials unknown) has, according to the London "Music Trade Review," originated this idea in sounding boards: The invention consists in making the backs of upright pianos upon the principle of the body of a violin, the object being to obtain additional power and great mellowness of sound for solo accompaniment. The back is built in the usual manner and fitted with an open sounding board with *f* holes; a thin wooden back board being fitted, covering the whole of the gridiron of the base from end to end, and from the plank to the bottom, shaped similar to the back of a violin, and held in shape by a number of bars shaped and attached to it. The whole is fitted and attached to the back of the piano with glue or rivets or otherwise.

Mr. Love maintains that the formation of a piano upon the principle of a violin permits increased mellowness of sound and also increased quantity of tone.

—Mr. Seymour Rosenberg, manager of the New York branch of the B. Shoninger Company, who has been suffering with the grip, is out again and as hard at work as ever. Every endeavor is being made to get into the new warerooms on May 1, with every prospect of success.

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 but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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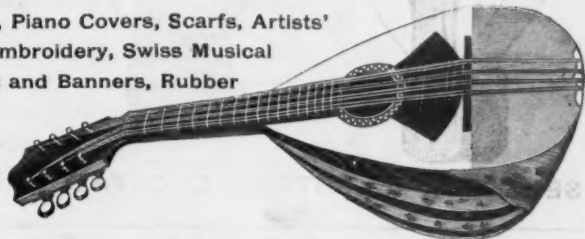
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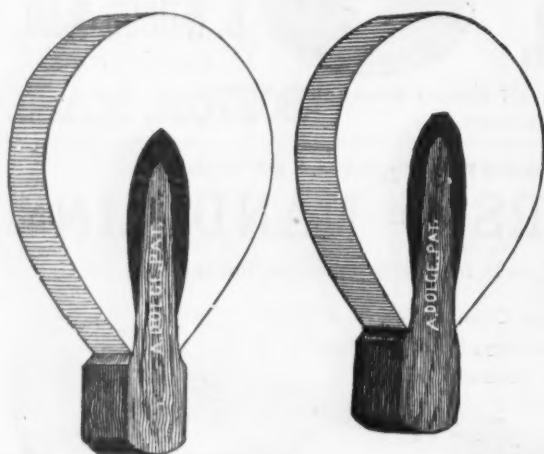
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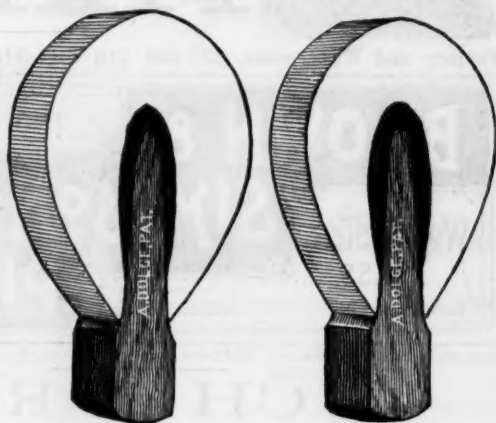
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